

Saturday 30 April 2016

Amateur Photographer

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Sigma 30mm f/1.4
Tested: Fast, affordable new prime for Sony and Micro Four Thirds users

Wet & wild

How **stormy weather** can add drama to your **wildlife photos**



**Leica X-U
Typ 113**

We put Leica's first waterproof tough camera to the test



**Landscapes
in portrait**

Why turning your camera on its side can pay dividends

APOY 2016 Your best abstracts revealed • **HARRY BORDEN** on Gilbert & George



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Rain, rain, go away. Come again another day. We're all familiar with the nursery rhyme, and generally, it reflects my feelings towards my least favourite type of weather. But there's another popular quote, attributed to various people: there's no such thing as bad weather, only inappropriate clothing. The second of the two is the one that will stand photographers in the best stead, because while the majority of us

are tucked up in the warm, more adventurous and waterproofed photographers are out there grabbing all the best pictures, as David Tipling shows us this week on page 10. His subject is wildlife but many of his tips are universal.

Speaking of bad weather, Leica took us all by surprise recently by launching its premium brand into the competitive tough camera market. We put its debut model through its paces on page 40.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© AKILINA

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Songbird by Akilina

Nikon Coolpix P510, 216mm, 1/250sec at f/5.9, ISO 400

In this image uploaded to our Flickr group by AP reader Akilina, we see how bird photography can be given a fresh spin with the application of a couple of basic ideas. We've all seen countless bird images, so it's always nice when we can offer something new.

Here we see that Akilina has succeeded in creating a very strong

graphic image. This is due entirely to the photographer exposing for the highlights, which has rendered the bird and its surroundings in silhouette. Doing this has revealed the strong abstract qualities of the trees and given our little stage actor a complementary environmental context. It's an image that makes a great online picture of the week.

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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

London lens show

Get acquainted with the latest lenses and participate in workshops and photo walks at the Wex London Lens Show on Saturday 30 April. Most major brands are due to exhibit at the show. The Wex London Lens Show takes place at 47-49 Tanner Street, London SE1 3PL. Visit wexphotographic.com.



Cullmann range

Cullmann, the German photographic accessory producer, has announced the release of its new range of equipment in the UK. Available through photo-imaging product distributor Intro 2020, the line comprises nine camera bags and a variety of tripods and flexipods across a range of budgets. Tripods range in price from £14 to £399, and camera bags start from £35.99. For more information, visit www.intro2020.co.uk.

Beastgrip rig

The new Beastgrip Pro is a modular universal lens adapter and camera rig designed to fit virtually any smartphone. There are three versions, two of which include lenses. The Beastgrip Pro rig features a standard 37mm threaded lens/filter mount and a shoe for accessories. The Beastgrip Pro plus Wide Angle Lens kit has a 37mm 0.43x extreme wideangle lens. The third kit has 37mm and ultra-wideangle lenses. Prices start from £139.99.



Student beats professionals

A student has defeated professional photographers to win the first Zeiss Photography Award. The winning photos were captured on a train journey across India documenting how passengers risked their lives. Tamina-Florentine Zuch, 25, a photojournalism and documentary photography student from Germany, beat over 3,000 photographers and 22,000 images to take the title.

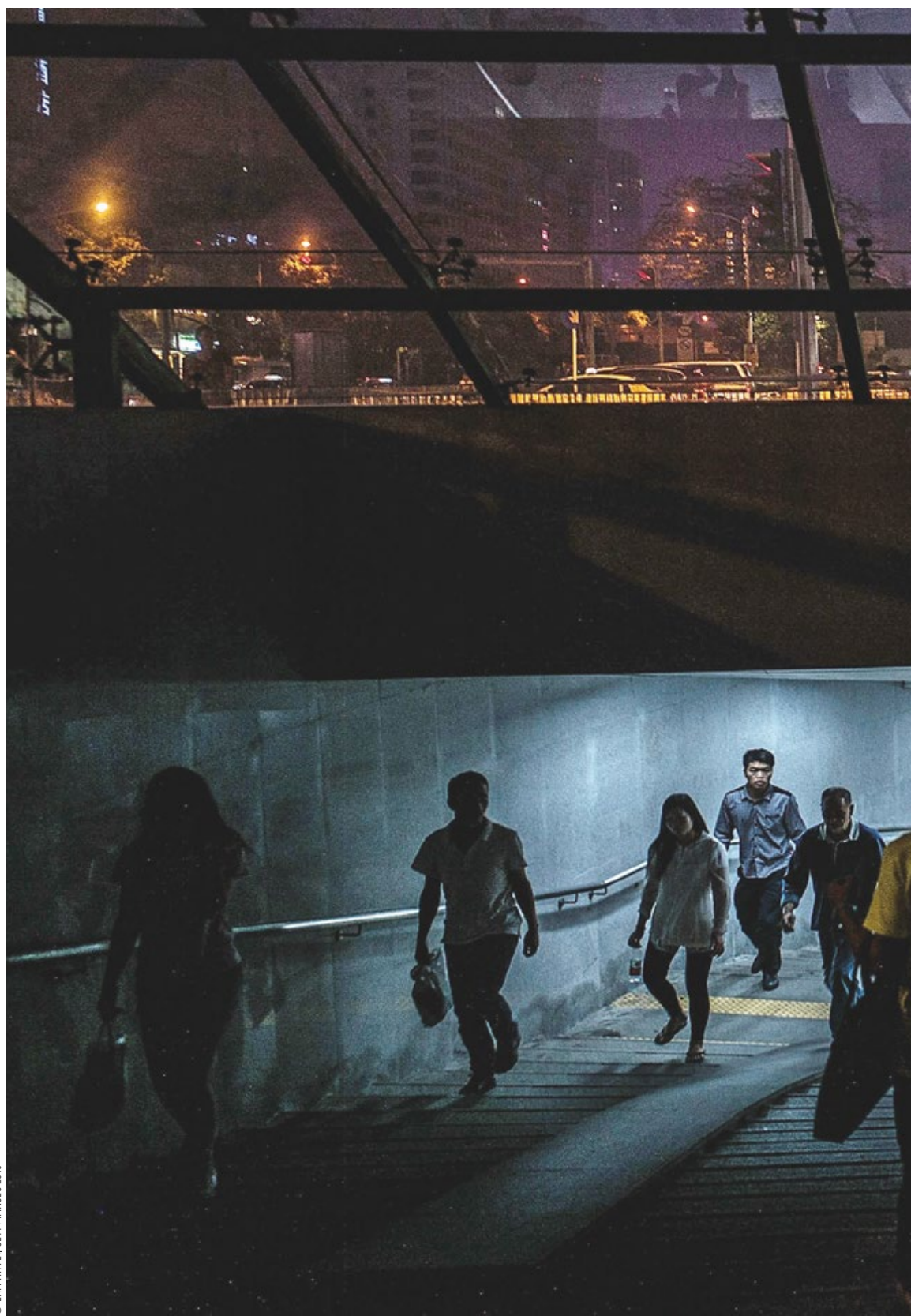


© TAMINA-FLORENTINE ZUCH
© LAM YIK FEL GETTY IMAGES 2016

Lytro exits consumer cameras



Lytro has revealed plans to pull out of the consumer photography market, just four years after it launched a camera billed as marking the most significant shift in photography since the digital revolution. The company plans to focus its Light Field technology on the virtual reality market. The first Lytro Light Field camera captured all the rays of light in a scene and was designed to enable the user to focus after a picture was taken.



WEEKEND PROJECT

Working with strong sunlight

They say that natural light is the best light for a photographer, but while this is generally true for portraits, too much of anything can be a bad thing.

Remember those snaps your parents would take of you squinting on the beach, with most of your face in shadow? Strong sunlight from a cloudless sky has many photographers rolling their eyes. The shadows it casts can be a real headache for people shots and often results in unflattering images.

One solution is to move people into the shade where the light is softer, although for some situations this can spoil the atmosphere. Here, then, are some handy tips for beating the glare on a sunny day.

1 In bright daylight, try popping up your camera's built-in flash, or slot on a flashgun to add a bit of flashlight to fill in the shadows, particularly under the eyes. Wind down the flash output to avoid an over-bright subject.

2 Reflectors are great for throwing light back to the subject's face in strong sunlight and filling in shadows. The silver surface gives a more neutral reflection, while the gold surface will add more warmth.

BIG picture

Tensions grow between Hong Kong and the Chinese mainland

◀ In this beautifully composed and lit shot, we see a billboard of Deng Xiaoping, the former Chinese leader who advocated 'one country, two systems'. It stands at the Lo Wu border in Shenzhen, China. Despite protests by opposition lawmakers concerning the construction of a high-speed rail link connecting Hong Kong to Shenzhen and Guangzhou, the territory's future is increasingly dependent on China's megacities across the border. Known for being the global hub of China, Hong Kong's economic position faces further challenges as these neighbouring cities grow. Last year, the disappearance of a Hong Kong bookseller, followed by his reappearance on the mainland, raised fears that security officers had taken him, violating the 'one country, two systems' arrangement in place since Hong Kong's return to China.

Words & numbers

It is not enough to photograph the obviously picturesque

Dorothea Lange

American documentary photographer and photojournalist (1895-1965)

£18k

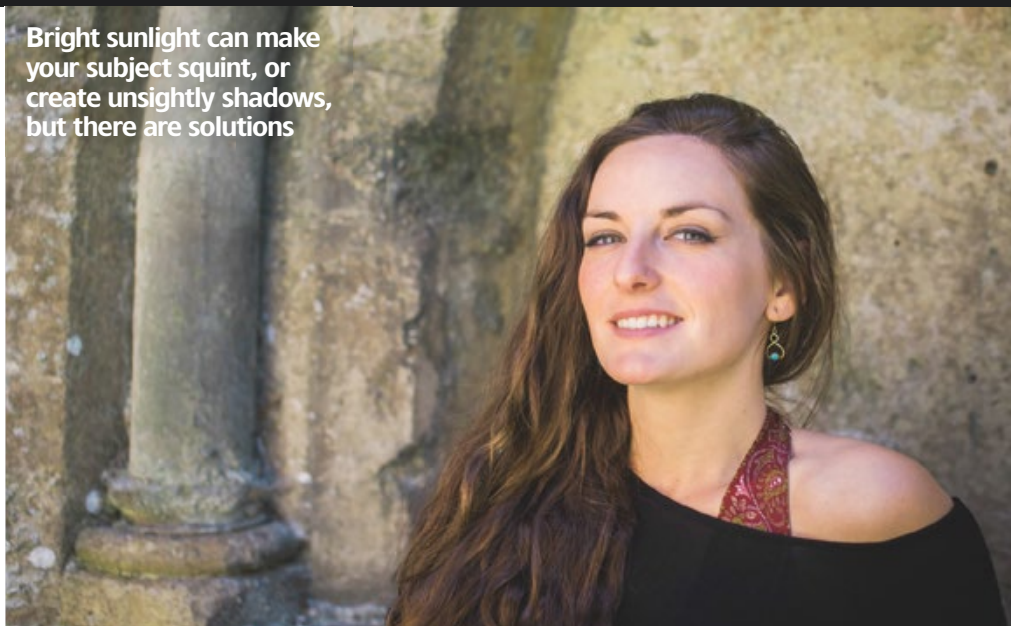
Licence fee charged by inventor Fox Talbot for commercial use of his processes after 1839



3 A handier alternative to a reflector is an LED light wand. You simply adjust the intensity of the LED to suit. Most can be mounted on a tripod or light stand for greater flexibility and can be easier to use outside than a big reflector.

Bright sunlight can make your subject squint, or create unsightly shadows, but there are solutions

4 A ringflash adapter casts a nice even light on the face, but some can be awkward to use. A cheaper device is a honeycomb diffuser grid that concentrates a small circle of light on your subject's eyes or face.



Kei Nomiya's
winning photograph
of fireflies in
a moonlit
bamboo forest



© KEI NOMIYAMA

Forest firefly shot scoops Sony Open

AN AMATEUR photographer's striking photo of fireflies in a moonlit bamboo forest has eclipsed almost 100,000 entries to win the Open category at the 2016 Sony World Photography Awards.

Kei Nomiya, from Japan, scooped the \$5,000 cash prize with his photo entitled 'Enchanted Bamboo Forest' (above).

Nomiya, crowned overall winner after triumphing in the competition's Low Light category, said: 'The firefly season comes around in Japan at the beginning of the rainy season. This firefly is a species called *Luciola parvula*... and flies in the beautiful forest.'

'The population of these fireflies decreases every year in Japan, possibly influenced by environmental destruction.'

The winning shot was taken in the mountains of Shikoku Island.

Nomiya says his passion has led him to photograph nature and animals all over the world while studying environmental pollution for his job as an associate professor in environmental

chemistry at Ehime University in Matsuyama.

'I am especially passionate about underwater photography, but have also challenged myself with various other nature subjects such as fireflies, snow monkeys and whales,' he said.

Jael Marschner, a former photo editor at the *Sunday Times Travel* and *Time Out*, and chair of the Open judging panel, said: 'I loved this photo as it has a simple yet striking beauty which captivated me.'

'Photographing wildlife is always a challenge. Successfully capturing a moving wildlife subject requires skill; in difficult light conditions such as a moonlit night here, even more so.'

Marschner added: 'Creating an atmosphere with a depth of field that draws you in, and an overall serene yet beautifully colourful photo as Kei Nomiya has done here also requires an eye for strong composition and talent.'

'It is an image that captures you and takes you away into another, moonlit world of magical

fireflies. I believe that is so important for us to see – and pause over – the beauty that is in nature all around us, and this photo makes us do so.'

Twenty-two British photographers were also shortlisted at the 2016 Sony World Photography Awards – a contest that attracted a record 230,103 entries.

Seven of the shortlisted British photographers entered the Open category, which was also open to non-professionals.

The overall professional winner stands to pocket \$30,000 and was due to be announced in London on 21 April, as we went to press.

Scott Gray, CEO of the World Photography Organisation, recently said: 'Nurturing and supporting photographers is at the heart of the Sony World Photography Awards. Nowhere is this more clear than in the Open and Youth competitions, both of which focus on identifying and promoting amateur and enthusiast photographers.'

Crème de la crème of food photographs revealed

THE BEST images from this year's Pink Lady Food Photographer of the Year competition have been plucked from thousands submitted worldwide (www.pinkladyfoodphotographeroftheyear.com).

Open to professional and amateur photographers, the contest boasted a prize pool worth £8,000. AP Editor Nigel Atherton was on the judging panel.

The public were asked to choose their favourite photos from around 400 shortlisted images and 18 short films, via the People's Choice vote.

The food photographer, filmmaker and wine photographer chosen in this vote will join other finalists for a reception at the Mall Galleries in London on 26 April, ahead of a five-day exhibition.



© OLIVER HAUSER PHOTOGRAPHY

Oliver Hauser's shot from the Cream of the Crop category



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The new Pictar camera grip for iPhones

Camera grip uses sound waves to 'DSLR your iPhone'

A CAMERA grip that gives iPhone users 'DSLR' control, using sound-wave connectivity, could be on sale by Christmas if a crowdfunding project is successful. The Pictar promises to put controls such as a two-stage shutter button, an exposure-compensation wheel and a zoom ring, familiar to DSLR users, at their fingertips.

Powered by a ½ AA battery, the gadget features five external controls for key settings using 'high-frequency dual-tone sound to activate the camera', according to a spokesman at Miggo, its maker. The sound (18,500–20,000 kHz) is inaudible to the human ear.

The features are unlocked using a dedicated app, explained the spokesman. He added: 'Each of the physical controls is assigned a specific tone, and with each turn of a dial, press of a button or turn of a wheel, Pictar emits a sound that... generates a corresponding action.'

Miggo claims this saves significant battery power compared with a Bluetooth connection. The Pictar also promises one-hand operation, courtesy of its ergonomic grip, said Miggo co-founder Guy Sprukt.

'With Pictar we're looking to give users – whether professionals or social shutterbugs – the ability to DSLR their iPhone and completely unleash its full potential.'

Controls include a customisable 'smart wheel', which can be programmed to adopt manual mode, ISO and white balance settings. The Pictar also boasts a tripod mount and the ability to attach accessories such as an LED light or a microphone.

Miggo is seeking development funds for the Pictar via crowdfunding organisation Kickstarter. If successful, the gadget is due to cost £78 when it is launched in December.

For further details visit www.mymiggo.com/landing.

Super-wide lens for Sony E-system

ZEISS is to launch a super-wideangle 18mm f/2.8 lens for E-mount cameras that will become the widest prime lens for the Sony Alpha 7.

The Zeiss Batis 18mm f/2.8, out in May, comes with built-in OLED display showing focus distance and depth of field information, and designed to be easy to read in low light.

'By virtue of the large diagonal angular field of 99°, this lens is ideal for capturing unique images in landscape, architectural and astrophotography, and



for impressive interior shots of small spaces,' claims Michael Pollmann, product manager for Zeiss Camera Lenses.

Featuring a fast, quiet AF drive, the 11-elements-in-10-groups lens includes four aspheric elements and a rubberised manual focusing ring. Built to be weather and dust resistant, the Zeiss Batis 18mm f/2.8 follows the launch of the Batis 25mm f/2 and 85mm f/1.8 lenses.

It will cost €1,260. A UK price was not available at the time of writing.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Tom Smallwood



Liquid Light at the Peak Gallery

Michéla Griffith's creative interpretations of the River Dove reveal the beauty and diversity of water in motion, and its changing interactions with light, land and the seasons. Although created in-camera, they are often mistaken for paintings. Much of Michéla's inspiration is drawn from the area around the river near her home.

Until 2 May, www.peakgallery.co.uk



Darkroom photography

In this weekend course, Caroline Douglas introduces the beautiful world of analogue colour photography. As well as exploring the work of contemporary artists working with colour, the course teaches how to correctly expose colour negative film.

7-8 May, www.stills.org/courses



Dennis Morris

Rarely seen photographs and ephemera from the early career of Public Image Ltd (PiL), John Lydon's band after leaving The Sex Pistols, are on display. Images cover the period from 1978-79, exploring the evolution of the band's visual identity, in which Morris played a key role.

Until 15 May, www.ica.org.uk



Painting with Light

Subtitled 'Art and Photography from the Pre-Raphaelites to the Modern Age,' this exhibition at Tate Britain's Linbury Galleries explores the dynamic dialogue between British painters and photographers, from the beginning of the medium.

11 May-25 September, www.tate.org.uk/whats-on

Passion: Maud Sulter

Bradford's Impressions Gallery reveals the work of Maud Sulter (1960-2008), a photographic artist, poet and curator of Scottish-Ghanaian descent. Sulter reinvented the visual imagery of black women and highlighted the connections between Africa and Europe.

Until 4 June, www.impressions-gallery.com





Viewpoint Tony Kemplen

A car-boot find reveals Teenage Mutant Hero Turtles' love of photography but fortunately, this particular camera doesn't exclaim 'Cowabunga!'

In May 2014, I wrote about a camera that automatically placed images of the boy band *NSYNC across the bottom of each and every photo; a niche product if ever there was one. That camera dated from around 2000, but the concept wasn't new. A decade earlier, you could buy one that placed a little turtle in the corner of each negative, in tribute to the Teenage Mutant Hero Turtle cartoons from the 1980s.

The four pizza-loving reptiles, bizarrely named after the Italian Renaissance artists Leonardo, Donatello, Raphael and Michelangelo, had a large following and Turtle-themed merchandise was very popular. I have one of these cameras, a piece of Turtleabilia that came from a car-boot sale. There was also a talking version that exclaimed 'Cowabunga!' when the shutter release was pressed, but thankfully mine is mute as well as mutant.

Underneath its lurid-yellow body, this is a basic 110 (Pocket Instamatic) point-and-shoot camera. A later version also had a built-in electronic flash, but mine simply has a slot on the top into which a flip-flash stick of flashbulbs could be inserted. The camera features a three-dimensional model of a turtle on its front. Research reveals him to be Raphael, the giveaway being the dark-red bandanna that he's sporting.

Low-tech turtle

Compared with the *NSYNC camera with its full-colour images of the boys, this is positively low-tech. The little line drawing of a turtle is imposed on the film by means of a tiny piece of printed acetate mounted at the film plane. This stencil is held in place with a small screw, so you replace it with something else if you wanted to.



Expired 110 film accounts for the washed-out colours and poor image quality

Kodak introduced the 110, or Pocket Instamatic format, in 1972. The film gives a negative measuring 13x17mm. This equates to around a quarter of the area of full-frame 35mm film, so even at its best, photo quality is on the poor side. Early this century, production of this film type all but ceased, and for a time expired film was the only kind available. Now, however, 110 film is back in production, thanks largely to the Lomography people,

'The drawing of a turtle is imposed on the film by a piece of printed acetate'

who sell their own brands to feed their range of novelty cameras.

I wasn't going to waste precious, fresh 110 film in this novelty, so I transferred a part-used cartridge that was already in another camera that I'd picked up in a charity shop. It was well past its sell-by date, which accounts for the poor image quality. The distortion in the church spire is not some weird lens aberration, though; this is St Mary's church in Chesterfield, Derbyshire, which has been twisted for centuries. In another twist, the turtle in the bottom right-hand corner is not Raphael, who boldly adorns the front of the camera, but his comrade-in-arms Michelangelo.

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52Cameras.blogspot.co.uk. More photos from the Teenage Mutant Hero Turtle camera at www.flickr.com/tony_kemplen/sets/72157644677977196.



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



© TINA BARNEY, COURTESY OF PAUL KASMIN GALLERY

Strange and Familiar: Britain as Revealed by International Photographers

Edited by Alona Pardo and Martin Parr, Prestel, £35, hardback, 272 pages, ISBN 978-3-79138-232-6



IT IS often the case that only an outsider can give you a true portrait of a subject. Those on the inside can be too close and, as a result, almost blind to certain aspects of their environment. Alternatively, free from prejudice and baggage, the

outsider can view things from a fresh perspective. Perhaps there's no greater example than a visitor to a foreign land documenting the things they see, and in this book we find 24 artists offering their perspective on British society. Martin Parr has selected a range of works dating from the inter-war period to today, and all have something valuable to say about the politics, culture and people of our society. The book features several greats of contemporary photography such as Henri Cartier-Bresson, Garry Winogrand and Shinro Ohtake, and all demonstrate how British people are viewed outside their country's borders. ★★★★★

How to Take Great Photographs

By Clive Woodyear, Radio Listeners Guide, £9.95, paperback, 160 pages, ISBN 978-1-87161-187-8



THERE'S something about hearing the stories behind images that is really compelling. While not every image may carry a thrilling tale, more often than not

you find that every photographer, no matter how experienced, is still subject to the same insecurities and frustrations as their amateur admirers. In this compact book, a range of photographers tell the stories behind some of their most famous images. There really is a wealth of experience contained within these pages, and all for under £10, making it a more than worthwhile purchase. If you're trying to find a little inspiration in your own work, then this is definitely worth a look. ★★★★★

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David Tipling

David is one of the most widely published wildlife photographers in the world. His pictures appear on hundreds of book and magazine covers, and have been used in many other forms, from wine labels to large projections across New York's Times Square. www.davidthipling.com



ALL PICTURES © DAVID TIPLING

KIT LIST



◀ Rain cover

Protecting your camera needn't cost a fortune – even a bin bag with a hole in one end for the lens will suffice. I use an old pair of waterproof trousers wrapped around the camera and lens. However, there are some excellent covers made for specific focal lengths.



◀ Clothing

While you'll want to keep your kit dry, you'll also want to keep yourself dry. Make sure you dress for the conditions. A wind and waterproof jacket is essential.





Make the most of the adverse conditions to get shots you normally wouldn't

◀ Beanbag

Photographing wildlife in the rain can be very productive if you use your car as a mobile hide and shelter. A good solid beanbag that can rest on the car door will ensure a heavy telephoto lens has a steady support.



◀ Lens cloth

A decent large lens cloth lives in my jacket pocket. You may be mopping off a fair bit of water from the end of your lens if you are shooting into the wind in heavy rain, or on the coast when there is lots of salt spray in the air.

Perfect storm

Weather not playing ball? Don't cancel your wildlife shoot. **David Tipling** says we should embrace the inclement conditions and make the most of their dramatic potential

From Abigail to, more recently, Katie, the Met Office's decision to begin naming the UK's storms is a stark reminder that our climate is changing. However, with the right subject, this more extreme weather can, on a wet or seriously windy day, create opportunities for some eye-catching pictures.

I frequently used to avoid going out in really wet weather, choosing instead to edit images on the computer while the rain battered my office window. Then, back in early February, after a few days of poor weather, I decided to leave the comfort of my office and cruise around in the car to see what, if any, interesting photographic subjects I could find. I soon located two very sodden hares peering across a field. From my comfortable, dry car, I began photographing them, experimenting with a



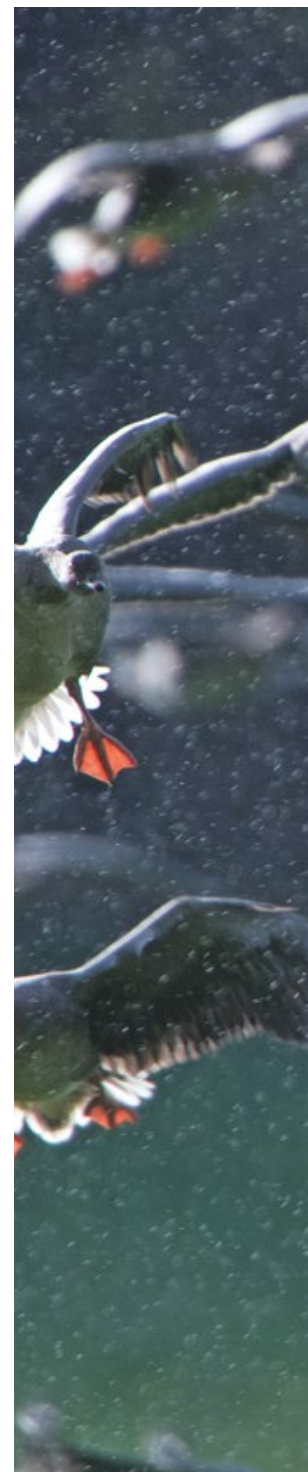
Shoot hares from the warmth of your car - they'll soon relax once you've been in position for a while



Hares can make great subjects in wet conditions



Birds will both land and take off heading into the wind



➤ variety of shutter speed lengths to show the rain falling and see what effects I might be able to create.

Subjects

It just so happens that I live in a part of the country with a high population of brown hares. Indeed, I can guarantee that on any trip I take into the countryside, I'll encounter one or two close by the road. Any mammal bigger than a rabbit is a good subject in the rain since, when wet, they frequently have a good shake to expel water from their coat. Being a decent size, deer are particularly appealing, and an added attraction is that you don't usually have to track them down. Deer parks offer great opportunities for photography since the animals can be approached closely enough to allow you to use a mid-range zoom such as a 70-200mm lens, although a longer telephoto reach will help.

Windy days

Depending on its direction, a strong wind can give rise to some great bird pictures. In summer, seabird colonies bustle with life, but trying to capture a puffin coming towards you at 30mph on a tailwind can be frustrating. On the other hand, give that same puffin a decent headwind to fly into and, if the light is right, flight photography can become a breeze.

Birds will always land and take off into the wind. Doing so gives them added control, since they use their feet, wings and tail as air brakes and rudders to adjust their flight. On very windy days, gannets hang above their sea cliff colonies, sometimes appearing motionless as they ride the turbulence. Wind direction in relation to the angle of the sun, and where you can shoot from, will influence the quality of your pictures, but don't be frustrated by rear shots as some birds will actually turn their head to look back at you as they glide past.

Ducks, geese and swans are other good subjects on windy days. Allow for the fact that they take off or land into the wind and position yourself for the best chance of success. Eiders breaking



Windy conditions with blowing sand can produce striking shots

TOP TIPS



1 Shutter speed

Rain shows up best when you're shooting into the light and against a dark background. Your choice of shutter speed will depend on the intensity of the rain. Heavy rain can be captured with high shutter speeds, while it might be beneficial to use a shutter speed of 1/125sec or thereabouts for a more streaky effect when the rain is lighter.



2 Experiment

To photograph mammals shaking water off their bodies, try experimenting with slow shutter speeds. If your camera is on a tripod, shooting down to 1/30sec blurs both the body and flying water. Alternatively, a fast shutter speed of around 1/1000sec or more will freeze water and animal at the same time, capturing an interesting expression.



Don't wait inside – get out as conditions can add an extra element to your images



3 Handhold

When photographing flying birds in strong winds like this shot of a puffin, I find handholding is much better than using a tripod. Firmly hold both the camera and lens, and with practice, it can give an added freedom of movement that's difficult to replicate on a tripod, even with the smoothest of gimbal heads mounted on top.



4 Positioning

When photographing birds taking off or landing in wind, make sure you are upwind of your subjects' likely touchdown or take-off area. Many photographers use their DSLR's back focus button for autofocusing action shots like this. It takes a while to be comfortable with this method, but is worth trying, as it can be a big help.



5 Timing

Some subjects such as these seals are best shot when the sun is low in the sky, the wind very strong and you are able to shoot into the light. If these variables come together – the wind blowing sand across the beach and the warm backlighting illuminating the image, then you've got the perfect recipe for some spectacular pictures.

➤ through rough surf provide good pictures, while windblown sand brings an added dimension to lounging seals.

Unseasonal weather

Cold, wet weather in spring and early summer can be a killer for baby birds. Adults will frequently brood their chicks to keep them from being chilled. Nature reserves with good hides for photography, such as Minsmere, an RSPB reserve in Suffolk, are ideal locations for capturing birds at such times.

One bird that displays such behaviour is the avocet. Once hatched, within hours avocet chicks are feeding themselves under the watchful gaze of their parents. On cold days, mum and dad will call them, often every 20 minutes or so, to come over for a warm-through under their bellies.

Coastal fog

For images giving a wider view of our coastal landscape a summer fret, or fog, can create a wonderful atmosphere around a cliff thronged with seabirds. Puffins are the perfect subject in such conditions, as you should be able to approach them and use a short focal length lens to include the landscape within your picture.

Shooting in Britain

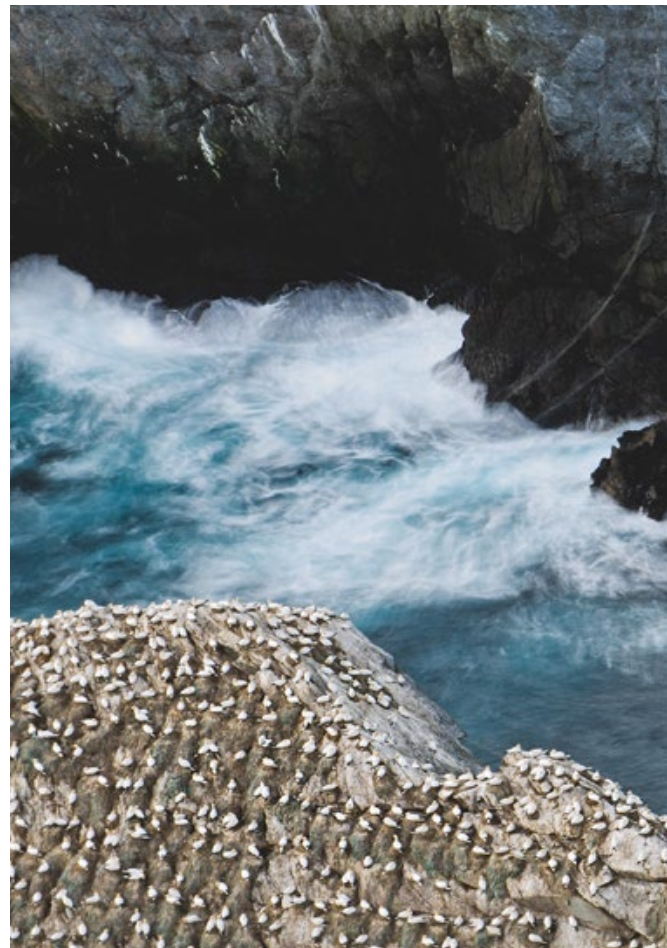
The changeable British weather has much to offer the wildlife photographer – and I've not even mentioned snow! There is no substitute for being out in the field, camera in hand, whatever the weather. You simply never know what opportunities may arise. Just remember: extreme weather equals extreme pictures.

AP

A summer fret, or fog, can create images with a wonderful atmosphere



Windy conditions are perfect for in-flight shots





The UK offers great many places to see large numbers of seabirds



Top locations

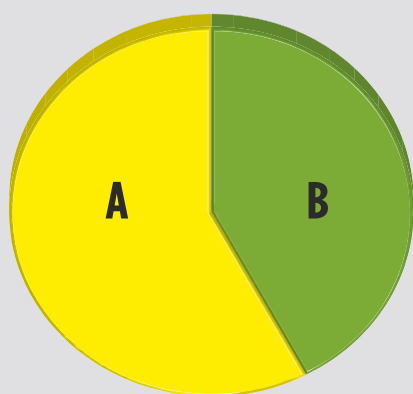
THESE locations are worth visiting during poor weather conditions. Of course, they are excellent sites in decent weather, too.

1 For photographs of animals shaking themselves in heavy rain, deer parks are well worth a visit. Those I can recommend through personal experience include Knole Park in Kent, Bradgate Park in Leicestershire, Richmond Park in London and the RZSS Highland Wildlife Park at Kingussie in the Scottish Highlands. There are also plenty of areas in the Highlands where red deer come down from the hills close to roads.

2 Eider ducks can be photographed in Northumberland between Seahouses and Bamburgh. They are particularly spectacular in rough seas when they feed close inshore and plough through the surf. A 500mm lens is desirable on such occasions.

3 Seabirds hanging in strong winds can be enjoyed at many locations around the UK in summer. A top site for puffins is the Farne Islands off the Northumberland coast. For gannets, try Bempton Cliffs RSPB reserve in Yorkshire.

4 Brown hare populations have decreased dramatically in parts of the country. Fortunately, some hotspots remain, including Lincolnshire, Norfolk, Suffolk and parts of Buckinghamshire. Photographing from a vehicle is normally the best option as they are persecuted in many areas and likely to run away if you try to approach on foot.



In AP 9 April we asked ...

Have you ever been stopped by the police or a security guard while taking photographs?

You answered...

A Yes	58%
B No	42%

What you said

'Just once, at the end of Farnborough Airfield, Hampshire, taking photos of the planes. The security guard on his side of the fence told me to move on. I pointed out I was on public land. He mumbled into his radio and drove off.'

'No. Not been a problem even in what some may consider sensitive areas.'

'Yes, by a security guard in a shopping centre who told me it was not allowed, because you weren't allowed to take pictures of other people. I was taking a picture of the ceiling!'

'Brighton rail station and London's South Bank.'

'I've been stopped by the police several times, I'm usually asked to move on, except on one shoot. The police officer was interested in photography and actually sat and watched me shoot the storm.'

This week we ask...

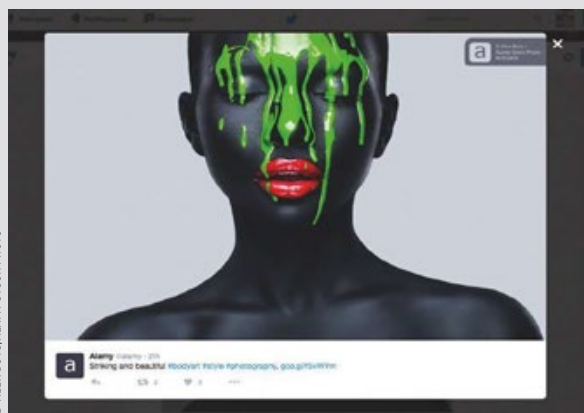
Do you ever go out in the rain with the express purpose of taking photos?

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Alamy @Alamy

Alamy photographer Alex Buts demonstrates a thoroughly unconventional approach to portraiture and shows how the simple application of bold and contrasting colours can elevate a shot to a different level.'



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LETTER OF THE WEEK

Being a good judge

John Heywood's letter on judging (AP 9 April) amused me somewhat. It sounds like the judge referred to was rather arrogant, but judges do get a lot of stick. The basic reply must be, if you don't like heat, keep out of the kitchen.

I was a PAGB circuit judge for many years and believed in firm, strong comments. I was asked to some clubs many times, and others just once. As a judge, I always opened the session by saying the final result was my opinion, no one else's. I explained that once all the images with technical faults had been rejected, and there were often a lot of these, the last few would be placed according to my personal tastes. How else can you choose? I often had to judge 50 or 60 pieces of work in an evening in two or three hours. You try doing that! Comments have to be short and to the point. I try to know a bit about all sorts of subjects and processes, but I will admit it if my knowledge is limited.

Judging is not easy, but I learnt a lot from identifying good judges and listening to them. My first-ever camera club competition was in the 1960s. I thought I was good. A superb judge, quite gently, put a portrait of mine alongside one from an accomplished photographer to explain the problems. I could then see what he meant and hopefully progress from there.

Enter competitions, listen to the comments, then use them or dismiss them as seems appropriate. But do have a go at judging. It is not easy. How about an article in AP on the subject? I don't think I've ever seen one.

Paul Broadbent, via email

An article on judging photo contests at camera clubs could indeed be interesting. Thanks for the suggestion, Paul. It would be great to hear other opinions and anecdotes about judging, be they positive or negative – Nigel Atherton, Editor

LETTER OF THE WEEK WINS A 32GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



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Burning heather

In the British Life Photography Awards article in AP 2 April, you feature a photograph by Paul Anthony Wilson. The photograph is of a moor fire in the North York Moors National Park and states that the burning is carried out

between April and October. It is important to note that the burning does not take place during these months. Burning is from 1 November to 31 March, but can be from 1 October to 15 April, depending on the area. April onwards is the period when birds are nesting, and as the

moor is quite dry any fire would become a wild fire.

I was picking litter on one of the main roads to the park as part of my volunteer duties, when I spotted two pheasants competing for territory, or was it to mate? (See photo left).

Here's an excerpt from the North York Moors National Park Authority website (northyorkmoors.org.uk) about burning heather: 'The heather covering the moorland is an important habitat. Gamekeepers manage the heather by burning it when the stems get to about wellie-top height. They burn different patches each year in rotation, so that there are always areas of short heather and tall heather close together. Burning takes place over the winter and in



© PAUL KING

© ALEX BUTS/ALAMY STOCK PHOTO

early spring when there are no birds nesting on the ground and the soil is generally wet. The following year new green shoots grow from underground stems and seeds.'

Paul Ming, Yorkshire

This is indeed an oversight so we appreciate you pointing out the error, Paul. Unfortunately we relied on the original caption provided by the BLA, but hopefully the information you've provided will go some way to fixing the misinformation. We'll be sure to pass this over to the BLA as well – Oliver Atwell, senior features writer

RPS Collection move

Could someone who is 'in the know' please explain the background to the proposed transfer of the historic Royal Photographic Society (RPS) Collection from Bradford to London (News, AP 19 March)? By whose authority does the V&A museum have the power over the RPS to instruct such a move? Which of its committees took the decision, and perhaps even more interestingly, could we please be told the names of the committee members concerned?

Roland Harries, Cumbria

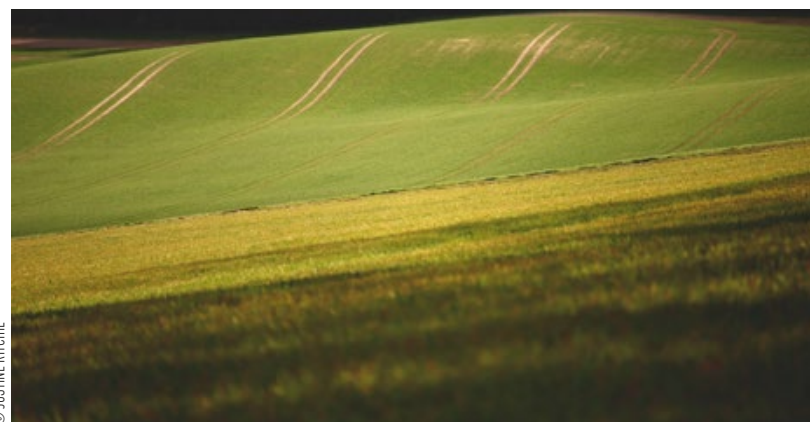
As I understand, when the RPS Collection was transferred to the Science Museum Group in 2002, all rights over the Collection were transferred to the Science Museum Group (SMG). The then-named National Museum of Photography, Film & Television, which belongs to the SMG, received financial support from the Heritage Lottery Fund and the Art Fund to help make this possible. Although the Collection carries the RPS name, and there were certain conditions attached to the transfer, the SMG owns the Collection and has the right to transfer it to another institution. This said, the Heritage Lottery Fund, the Art Fund and the RPS would have to be consulted beforehand. I understand that the RPS was not involved in the

decision to transfer the Collection. The trustees of the SMG and the V&A would have approved the transfer – Chris Cheesman, news editor

Shades of green

I took this picture (below) after reading Mark Bauer's wonderful article on telephoto landscapes (AP 9 April). The magazine was in my goody bag after attending the Master Video With Your DSLR tutorial seminar with Simeon Quarrie on 7 April, and I thought I'd experiment. Having just moved to the heart of the South Downs, I didn't have to venture too far before these strong lines, geometric shapes and alluring shades of green caught my eye. I took this photograph with my Canon EOS 6D using a 70–300mm lens. Thanks for another inspiring article.

Justine Ritchie, via email



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In next week's issue On sale Tuesday, 3 May



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Tall tales

Landscape photographer **Stu Meech** explains his approach to photographing the natural world, and how shooting with a vertical frame can help bring a fresh perspective to familiar scenes



The mighty Butter
Rock reflected
in the glassy sea
off the Dorset coast

I'm often asked what attracts me to landscape photography. Simply put, it gets me out into the beauty of the countryside. Given that my regular job has me working indoors and in the dark (since leaving school I've worked in the theatre industry as a lighting technician and electrician), this is a big draw.

Also, around once every 10 times that I go out to shoot, I'll get that one amazing morning or evening when the conditions are even better than usual. Trying to repeat this experience becomes addictive, and pushes me to keep going and adding to my collection of images.

I also appreciate the social side of photography, be it on social media or the friends I make when I go shooting. A few months ago, I found myself standing on the hill at Corfe Castle in Dorset in a complete fog white-out, chatting with others for over an hour while we waited to get a shot. I quite like the camaraderie among total strangers.

The best landscape photos reveal something unique but, more importantly, catch the viewer's eye. Even the most familiar places and compositions can seem fresh if approached differently. A strong sunrise or sunset, a blaze of golden light, an enveloping mist, a blanket

of snow: all these can bring a unique quality to a familiar scene.

With photography, you're always learning and improving. It's difficult to get a perfect shot of a particular location, so you've got to keep returning to it until you get something you are happy with. As you keep going back over a period of weeks, months or, in some cases, years, your skills improve, which means you get even better shots.

Shooting vertical

A large part of my work involves shooting in portrait format. There are several reasons for this. It allows me to accentuate the feeling of depth in a shot, especially when using a wide lens, and I can get really close to a strong foreground but still allow myself the space to include the middle and background of the scene. This can be difficult to achieve when shooting in landscape format.

Shooting in portrait format has its challenges, though. When using a wideangle lens, you have to be careful that you keep an eye on your focusing, especially when using a full-frame camera. The distance between foreground and background in a portrait frame can be quite significant. This is where careful manual focusing, using live view, comes into play. Sometimes



A long exposure of a coastal groyne near Brighton, East Sussex

the 3:2 aspect ratio is a little too tall and thin in a portrait format, so I find cropping to 5:4 can help frame the shot a little better. You lose a bit of the depth, but it does give you back some of the width.

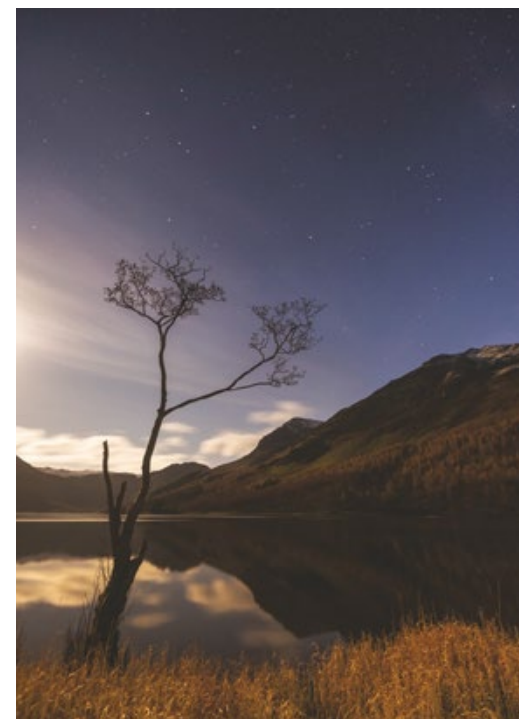
One thing I have often thought about when shooting vertical landscapes is that you have to be a lot more selective in your composition. You must choose a particular slice of a wide scene to include in your photo, even though you're naturally seeing a wide landscape view.

Take Durdle Door in Dorset, for example. The location lends itself very nicely to being shot in landscape mode. The scene is wide, and the bay sweeps around to where you are standing. However, when shooting in portrait format you will never be able to include everything in the scene, so you

Bottom left: A poppy field in Oxfordshire

Below: A groyne stretching out to sea at Dawlish, Devon

Bottom right: Moonlight and stars light up the Buttermere valley in the Lake District





➤ have to consider the strongest parts of the view and ensure they're in your composition.

Conversely, a particular location might have something of interest, but the outer edges of the view don't add anything to the composition. In this case, use a vertical view to exclude the items you don't want, and focus on the subject. I often find this when shooting in

Above: The last of the sunlight illuminates the arch of Durdle Door, Dorset

woodlands or forests. I like to use a vertical format to accentuate the height of the trees and pick out the most interesting parts.

I rarely have preconceived ideas about how or what I'll shoot when I go into a location. There are certain shots I have a strong idea about, but sometimes it's liberating just to turn up to a location and see what luck has in store. If you always go out

with a fixed idea, it's easy to get transfixed by what's going on with that particular shot that you can miss what's behind you.

The other thing to consider is that it's very easy to research upcoming trips these days from the comfort of your computer using a combination of The Photographer's Ephemeris, OS Maps and Google Maps, as well as other people's work on social



but have stuck with the firm's cameras ever since. I went over to full frame in 2014 using a D610. It produced fantastic image quality, but I never quite got on with the camera's feel and functions. I traded it in for a D750, and I am much happier with this. In fact, I really believe it is the best-value camera on the market. You are getting really excellent image quality with a fantastically quick AF system and a tilting rear LCD screen (you never realise how useful one is until you don't have it), all bundled into an attractive, lightweight and compact body with a grip.

Lens-wise, I shoot almost exclusively with a Nikon 16-35mm and 70-200mm, both of which are the f/4 varieties. Each gives me the ability to cover 99% of the focal lengths I shoot most often, and the flexibility to work quickly without having to change between a range of primes. After a year or so of shooting on full frame, I used Lightroom to show my most

media. However, without realising it, what you think is your idea for a location can often have been someone else's. To avoid this, from time to time it's nice to pick a new location and see what you get without pre-planning.

Kit and accessories

I've always been a Nikon shooter. I started with the brand by accident



Behind the image

THIS shot contains the three major elements I often struggle with: woodland, wildlife and black & white conversions. Close to where I live is a very long avenue of trees with a grass path running down the middle. It's a spot I've visited on a few occasions, but never quite got what I wanted. I struggle with woodlands as I like my shots to be clean and tidy, and these are often the exact opposite.

On this day, the mist drifted into the avenue of trees and I was able to get a strong shot without the clutter of the background. I used a vertical composition to show the height of the trees and to allow me to use as much of the path as possible to lead into the shot. It was still missing something, though – at least until a herd of deer walked through the trees. I waited until there was just a single deer in shot, and took a few frames to choose from later.

I converted the shot into black & white so I could highlight the mist by increasing the highlights and hide some of the unsightly ground foliage by pulling down the shadows. Even then, I didn't see the potential of the shot and it probably would still be unseen had I not sent it to a friend who encouraged me to publish it on social media.

Top left: A field of oilseed rape at sunset

Above left: London's Millennium Bridge, leading to St Paul's Cathedral

Top right: A lone deer walks through a tree-lined avenue near Charlecote, Warwickshire

commonly used focal lengths and apertures, so I have been able to slim down my kit bag to reduce what I need to take out with me. The combination of these three items means I always have a nice lightweight kit bag that doesn't weigh me down as I work, and which also encourages me to travel farther when out walking.

As I'm predominately a landscape and seascape photographer, I always have a set of Lee grads on me. I'm currently using a



➤ 0.6ND and 0.9ND hard grad, a 0.9ND, a landscape polariser and a Little Stopper. It saves me much time being able to get the exposure right in camera rather than having to merge two or three shots on the computer later. I use my hard grads even when some people would use soft grads (forests, mountain ranges and so on) since I find the sensor of the D750 to be so forgiving in terms of dynamic range and shadow detail that you can pull the detail out of the shadow areas later.

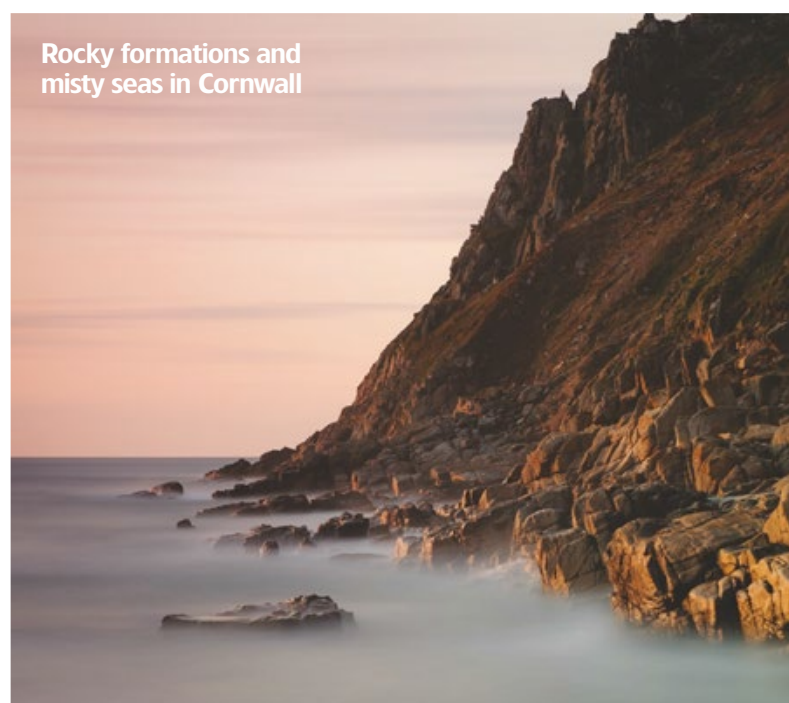
When shooting water, I like to introduce a bit of blur, and the 0.9ND or Little Stopper are both very handy for this. It's a fine line between a fast shutter speed 'freezing' the water and a slow shutter speed turning it into milk with no definition, but it's nice to be able to show motion in a landscape shot in the same way that a sports photographer would show motion with a panned shot.

As I like to keep a lightweight kit for when I am out, I use a carbon-fibre Manfrotto MT055CXPRO3 tripod with a Red Snapper head. It's a sturdy, heavy-duty pairing that's still relatively light. It's very important as my tripod goes almost everywhere with me.

Finally, when out photographing, I always have a lanyard around my neck, containing my Nikon ML-L3 remote (which is indispensable for not introducing vibration and potential blur into the shot) and a lens-cleaning cloth.

AP

Stu works in the theatre industry as a lighting technician and electrician. In his spare time he visits locations across the country to photograph the wide array of landscapes. To see more of his work, visit www.stumeech.co.uk



Rocky formations and misty seas in Cornwall



Burnham-on-Sea
Low lighthouse,
Somerset



FAVOURITE LOCATIONS

AS I WAS born and raised on the Dorset/Hampshire border, I know the area incredibly well and tend to shoot a lot in Dorset and the New Forest. There are so many well-known locations in these areas that some people travel from all over the UK and beyond just to see them. You are almost spoilt for choice in an area like this. Other locations I enjoy shooting in are the Somerset coast, the Cotswolds and, more recently, Northumberland and the North East coastline.

I grew up ten minutes away from the sea, so coastal locations appeal to me. I like the fact you can shoot them all year round and they always look slightly different. Different tides, weather, changes in the beach – they always give you something to work with. From mid-spring to autumn, I tend to do more of my work inland, taking advantage of the changing crops and colours each month brings. That said, I work all over the country and always keep my camera in the car so I can take advantage of nearby locations. This has really helped fill my portfolio with places I wouldn't normally be able to visit.



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When Harry met...

ALL PICTURES © HARRY BORDEN



Gilbert & George

Award-winning portrait photographer **Harry Borden** recalls two portrait sessions with the eccentric and enigmatic contemporary artists **Gilbert & George**

When I started working as a professional portrait photographer, I was a bit obsessive about everything being perfect in the picture. Close-ups were my stock-in-trade, and I aimed to keep things very simple.

However, when I joined the Independent Photographers' Group in 1997, which had members with a photojournalistic background such as Tom Stoddart and David Modell, I became increasingly aware of environmental portraiture.

I noticed good photographers are able to pull back and include what might seem like clutter in the frame, yet their

pictures retain tension and interest. I realised that if there's something your eye goes to within a frame, it doesn't really matter if it's cluttered. In some ways, the beauty is in the imperfection because this shows it's real and authentic.

So, in addition to close-in portraits, I started taking more subtle pictures that you could look at, live with and reflect on, rather than pictures that were all on one note. This is what I aimed to do when photographing the artists Gilbert Prousch and George Passmore, otherwise known as Gilbert & George.

They have worked together since the late 1960s and for many years have lived in



London's East End. In 2001, I was commissioned to photograph them for a feature in *The Herald*, the Scottish broadsheet newspaper. I arranged to meet them at the White Cube art gallery in London, when it was still in Hoxton Square.

I initially decided to shoot them in a stairwell at the gallery's grungy offices, and asked my assistant to set up a light. While he was doing this, and because I like improvising, I took Gilbert & George outside to walk around the area, photographing them at different locations.

In 2001, Shoreditch wasn't the gentrified area it is today. There was a lot of rubbish on the streets and it generally had

a rougher edge. At the time, I was living in nearby Hackney, so I was familiar with the geography of the place.

As we walked around, I saw some walls painted vivid pink behind a club called the Mother Bar at 333 Old Street. I thought it would be interesting to use the pink background as a kind of 'found studio'. I started by taking some close-ups of the two of them, including one with them holding hands. For these shots I was using my Fujica GW690 – a 6x9 rangefinder with a fixed 90mm lens.

It was a bright day and although the wall was in shade, the light was reflecting onto a white wall behind me and bouncing onto Gilbert &



The suits, formal pose and Parker pens identify this pair as Gilbert & George

George. It's often better to photograph people in the shadows as you don't have to deal with areas of light and shade in the image, and people are not being dazzled by direct sunlight and squinting into the lens. As a result, the pictures end up being more intimate, as you have more of a connection with the subject.

After shooting the close-ups, I decided to step back and include more of the scene around them. The foreground was quite messy; there were traffic cones and barriers, litter including a discarded parking ticket and a skip. George put his hat on one of the cones. Although it was untidy, it seemed appropriate. It was representative of the area in which they lived, and it also echoed the kind of clutter and everyday detritus they show in their artworks.

I also liked the idea that this is a strange, slightly surreal scene that you might come across while walking around London. You'd turn a corner and there would be Gilbert & George standing stiffly in their suits and staring at you.

They were happy to play ball with my ideas, either because I seemed sincere, or because they regarded the whole process of shooting a portrait for a magazine feature as being

a playful piece of nonsense. Either way, they did exactly what I asked. Like most people, they preferred to be directed towards something specific the photographer wants, rather than having the aesthetic decisions deferred to them.

The second time I photographed them was for *GQ Style* magazine, a few years later. The picture I most like from that shoot shows them with their heads cropped out of the picture, lit with a ringflash [above]. It might seem unusual for a portrait to exclude people's faces, but to me it seemed the obvious thing to do.

They are instantly recognisable but not for their faces; they're known because they always stand in the same formal way, they wear the same suits and smart ties, and they have Parker pens in their top pockets. It's partly about them being 'living sculptures', but I think it's more about branding.

They're aware that they are projecting a brand and they're in on the joke, but the façade never really crumbles and they don't acknowledge it. So I thought I'd take that idea to its logical conclusion and just photograph the brand, because all the time I'd photographed them, I didn't feel I'd found out anything about them.

As told to David Clark



Harry Borden

Harry is one of the UK's finest portrait photographers and his work has been widely published. He has won prizes at the World Press Photo awards (1997 and 1999), and was awarded an Honorary Fellowship by the RPS in 2014. The National Portrait Gallery collection holds more than 100 of his images. Visit www.harryborden.co.uk

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COMPETITION

ABSTRACT

We're off to a great start with APOY 2016. Here are the top 30 images from APOY round 1, **Sense of Doubt**

Adrian Mills from Brighton, East Sussex, is the winner of round 1 of APOY 2016, with the theme Sense of Doubt (Abstracts). Adrian will receive a Sigma 20mm f/1.4 DG HSM | A lens and Sigma EF-610 DG ST flashgun, together worth £1019.98.

The Sigma 20mm f/1.4 DG HSM | A is the world's first 20mm f/1.4 lens and is part of the company's Art line. It has a large double aspherical lens 59mm in diameter that provides an ultra-wideangle 20mm focal length and f/1.4 brightness at wide-open aperture.

The Sigma 20mm f/1.4 DG HSM | A features two FLD ('F' Low Dispersion) glass and five SLD (Special Low Dispersion) glass elements to minimise transverse chromatic aberration, which is mainly visible around the edge of the image. The optimised lens power distribution helps minimise axial chromatic aberration. As a result, this lens delivers high image quality in every situation without colour smearing, and its rendering

performance is consistently sharp with high contrast.

This Sigma lens is ideal not only for such ultra-wideangle subjects as landscapes and starry skies, but also for snapshots in low light, indoor photography, portraits with a natural bokeh effect and much more. The Hyper Sonic Motor (HSM) ensures silent, high-speed autofocusing, while the optimised AF algorithm helps realise even smoother AF performance.

Adrian also takes home an EF-610 DG ST electronic flashgun. The Sigma EF-610 DG ST flashgun is a multifunctional shoe-mount-type flash, featuring a powerful Guide Number of 61m @ ISO 100 and is designed to work with the most popular digital SLR cameras. This flash unit provides fully automatic flash photography for digital SLRs with automatic TTL exposure control, while the autozoom function automatically sets the optimum illumination angle in accordance with the lens's focal length in a range from 24mm to 105mm.

The 2016 leaderboard

In this first round of APOY 2016, we find Adrian Mills in first place. Alf Bailey is second with Philip Moon just behind in third. Bertrand Chombart is in fourth, while in fifth place we find Jeremy Griffiths. This is only the first round, so anything can happen over the next seven rounds.

1	Adrian Mills	50pts	6	James Marsh	45pts
2	Alf Bailey	49pts	7	Penny Halsall	44pts
3	Philip Moon	48pts	8	Adam Zoltan Nagy	43pts
4	Bertrand Chombart	47pts	9	Colin Bain	42pts
5	Jeremy Griffiths	46pts	10	Jose Souto	41pts



1st

1 Adrian Mills East Sussex 50pts
Pentax K-5, 77mm, 1/30sec at f/5.6, ISO 100
It always surprises us how popular the abstract round is every time we run it. The entries come flooding in and we're almost overwhelmed by the quality of the images we have to judge. Abstract photography isn't as easy as some people think. Many of the most fundamental rules of framing, composition and light apply, as will become evident over the next few pages. It takes something special to stand out, and here we have our winner from APOY regular Adrian Mills. Adrian has photographed a road sign in central France complete with bullet holes from potshots. As an added element, he asked his children to get involved in the picture. It's a wonderfully surreal image.





2nd

2 Alf Bailey Wirral 49pts

Nikon D800, 70-200mm, 1/500sec at f/2.8, ISO 200

In second place, we have Alf Bailey's image of hair – lots of hair. This zoomed-in photograph shows the long-haired coat of a Welsh pony. Alf took the image at the roadside by a fence after a storm, hence the textural quality of the pony's hair. This does exactly what a good abstract image should do – it keeps you guessing as to what the subject is and keeps you fully engaged on a visual level.



3rd

3 Phil Moon Essex 48pts

Nikon D610, 70-200mm, 1/640sec at f/10, ISO 400

Architecture is always a good bet for some stunning abstract images. Here, Phil Moon has found a golden opportunity with a shot he's called 'Second Severn Crossing'. He spotted this scene beneath the M4 motorway bridge between England and Wales. The great thing here is that this is a scene many of us would miss as we make our way on our daily commute, but eagle-eyed Phil spotted it.

4 Bertrand Chombart France 47pts

Nikon D800E, 24mm, 250sec at f/8, ISO 100

The Holocaust Memorial in Berlin, Germany, has been given an abstract and minimalist twist by Bertrand.

5 Jeremy Griffiths Cumbria 46pts

Olympus OM-D E-M10, 14-42mm, 1/40sec at f/5.6, ISO 400

Jeremy found this arrangement of stacked chairs at Abbaye Royale de Fontevraud, France.

6 James Marsh London 45pts

Canon EOS 5D, 24-105mm, 1/320sec at f/4, ISO 100

This is a deeply clever and technically excellent image of a lighthouse viewed through a pair of glasses. It is easily one of the most creative images of this round.

7 Penny Halsall Oxfordshire 44pts

Sony Cyber-shot DSC-RX100, 28-100mm, 1/250sec at f/3.5, ISO 125

'This image was created at home,' says Penny. 'I used a model, glass, a shaft of natural light, water and black material. It's an image about how we reflect our distorted view of ourselves.'

8 Adam Zoltan Nagy Hungary 43pts

Nikon D7000, 50-150mm, 1/80sec at f/2.8, ISO 100

This is a nice example of using an everyday scene in the street to create a nice abstract image. Light, shadow and shape interplay to create a deeply engaging monochrome shot.

9 Colin Bain London 42pts

Olympus OM-D E-M10, 45mm, 1/4000sec at f/2.2, ISO 200

Colin has captured an already abstract sculpture and rendered it even more strange through the angle and the removal of colour.

10 Jose Souto London 41pts

Fujifilm X-T1, 60mm, 1/60sec at f/2.4, ISO 6400

The fall-off of focus is a brilliant way of keeping our eye fixed on the subject. It's fascinating to see that something so apparently mundane can lead to an image like this.

11 Ross Pichler Tyne and Wear 40pts

Canon EOS 450D, 50mm, 1/30sec at f/1.8, ISO 400

'This shot was taken in my home,' says Ross. 'It's an 1853-built terraced house that is showing its age. I captured this image of one of the many cracks that have appeared over the years since we've lived here.'

12 Gavin Duncan Falkirk 39pts

Nikon D800, 50-500mm, 30secs at f/6.3, ISO 100

This is the Falkirk wheel rotating boat lift. The image bleeds with saturated colour and perfectly reflected form.

13 Sigita Playdon Ireland 38pts

Canon EOS 6D, 24-70mm, 1/160sec at f/8, ISO 800

Sigita found this old staircase in a small castle near Galway in Ireland.

14 Edgaras Vaicikevicius Lithuania 37pts

LG G2, 1/640sec at f/2.4, ISO 50

A simple and effective graphic image of a silhouetted staircase.

15 Geoffrey Tibbenham Norfolk 36pts

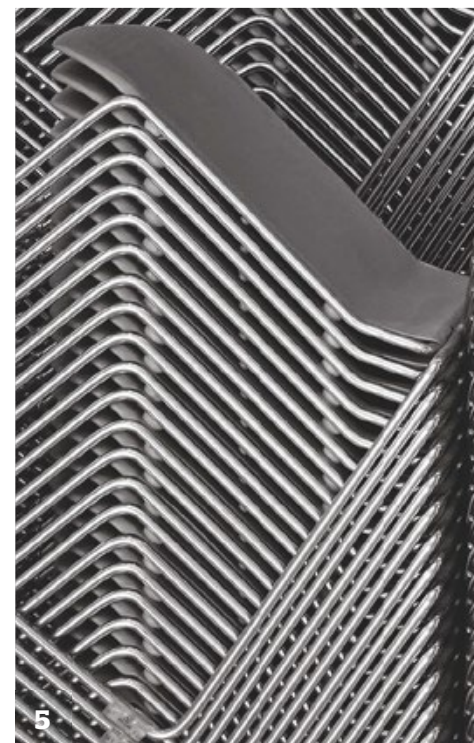
Fujifilm X-T1, 35mm, 1/180sec at f/14, ISO 200

This 'Teaspoon on a T-Shirt' image is a wonderful example of what you can photograph in your own home!

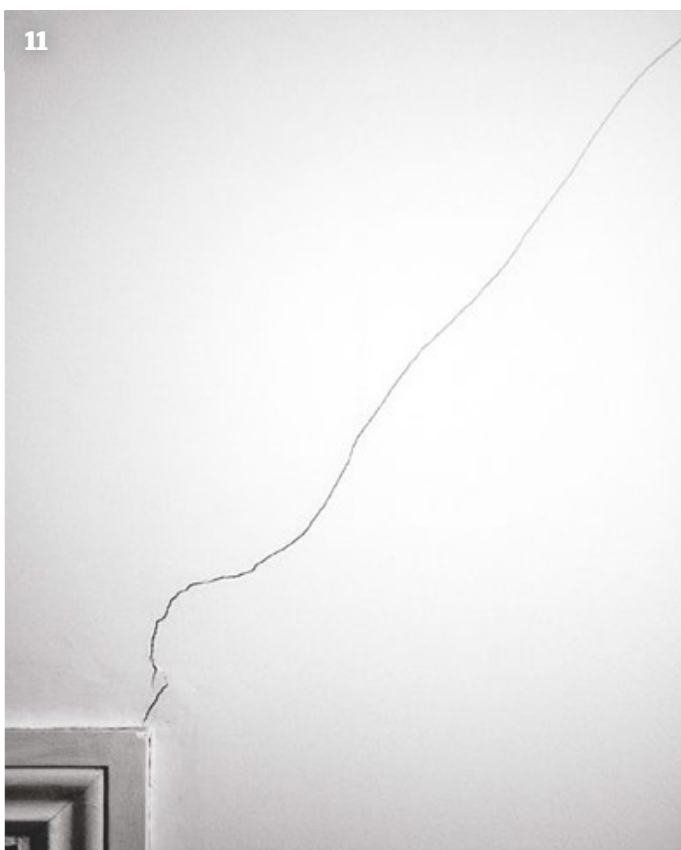
16 Stuart Brown Leicester 35pts

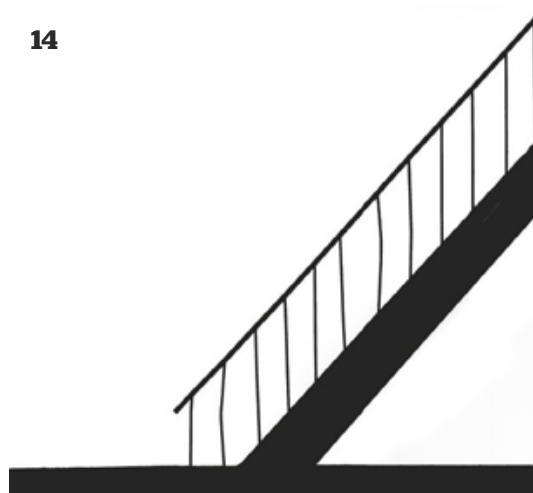
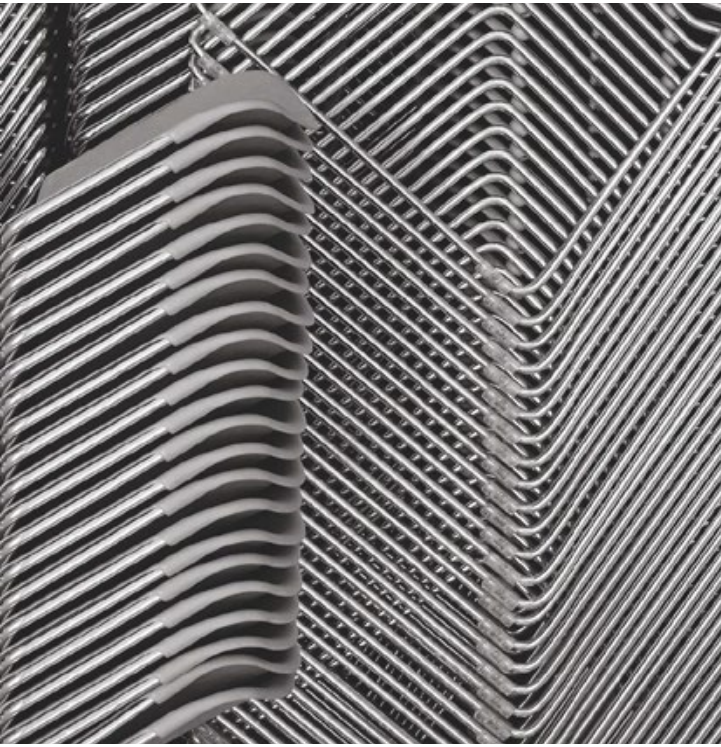
Fujifilm X100S, 23mm, 1/110sec at f/4, ISO 1000

Stuart found this shot in Birmingham Library and realised the excellent graphic qualities.



'This is the Falkirk wheel in central Scotland. The image bleeds with saturated colour and perfectly reflected form'





17 Peter Clark Manchester 34pts

Olympus OM-D E-M10, 14-42mm, 1/80sec at f/8, ISO 400
The ceiling and windows in the Whitworth Art Gallery in Manchester provided a great abstract image for Peter.

18 Alexandre Rotenberg London 33pts

Nikon D3200, 24-70mm, 1/125sec at f/5.6, ISO 800
This is an image of real vivid colour and how beautifully it interacts with the light.

19 Pino Agnello London 32pts

Canon EOS 650D, 55-200mm, 1/3200sec at f/5, ISO 1600
While this is a simple shot, it is one that works fantastically well. The deep blacks add a real extra dimension.

20 Elena Kurlaviciute Cheshire 31pts

Nikon D3200, 18-55mm, 1/30sec at f/3.5, ISO 1800
A dome of Tatton Hall in Tatton Park – a 1,000-acre estate in Cheshire.

21 Rebecca Lyon West Yorkshire 30pts

Nikon D3200, 18-55mm, 1/320sec at f/5.6, ISO 3200
This is a wonderful image of a kitten jumping to get a toy that's stuck to the wall.

22 David Fletcher Tyne and Wear 29pts

Canon EOS 7D, 24-105mm, 1/350sec at f/4, ISO 100
A shepherd had just rounded up his flock and placed them in a pen. David managed to get the shot of the central sheep in this way as she took an interest in the photographic activities.

23 Jenny Wade Bristol 28pts

Sony Alpha 700, 18-70mm, 1/60sec at f/7.1, ISO 400
This is such a simple shot yet one that works so well – a blind cord in sunlight.

24 Gary Abbott Cheshire 27pts

Nikon D800, 50mm, 1/250sec at f/10, ISO 100
Gary's image was lit by two flashes – a Nikon SB-800 and a Nissin Di622 MkII – one either side of the subject.

25 Claire Allfrey Scottish Borders 26pts

Canon EOS 700D, 50mm, 1sec at f/5.6, ISO 100
This is the stem of a glass candlestick against a pink background. It was standing on a CD, which gives a little colour to the reflections.

26 Russ Barnes Coventry 25pts

Nikon D800, 100mm, 1/80sec at f/2.8, ISO 200
Russ's ethereal and atmospheric image was taken in woodland.

27 Pat Yuile Glasgow 24pts

Fujifilm X-M1, 27mm, 1/125sec at f/5.6, ISO 100
Pat has combined an unusual angle with the application of a single flashgun.

28 Dominic Burdon Oxfordshire 23pts

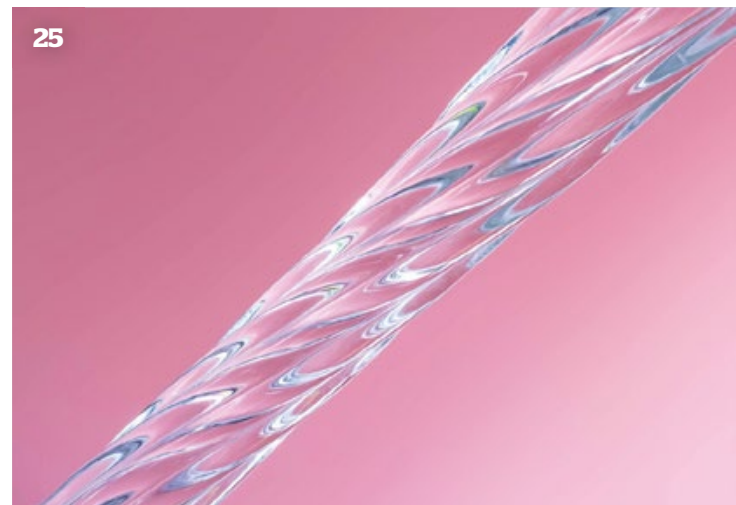
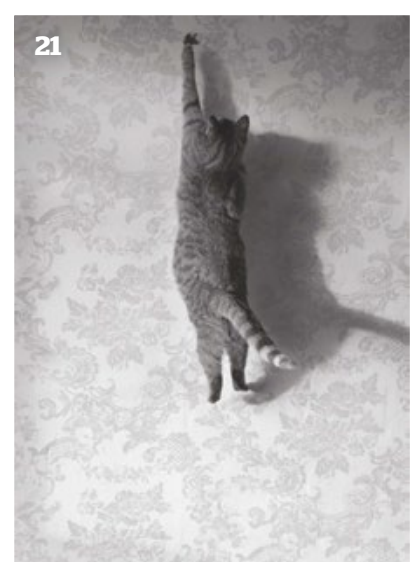
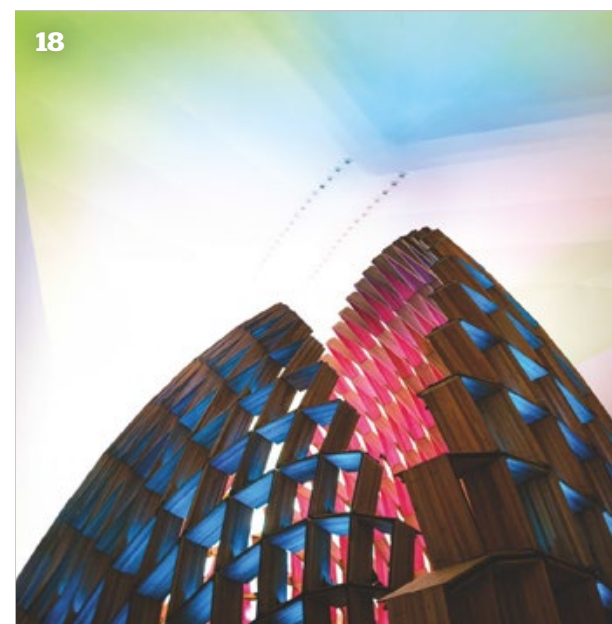
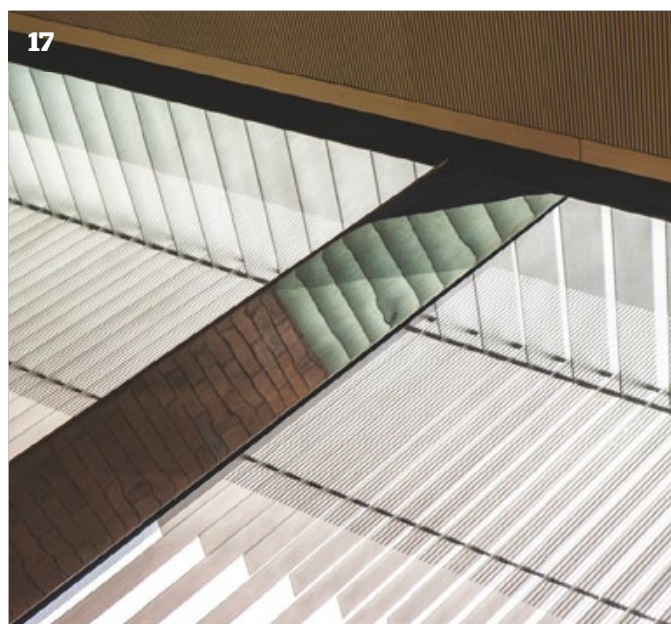
Nikon D800, 28-75mm, 1/4sec at f/8, ISO 100
This shot was taken in Lower Antelope Canyon, Arizona, USA. Dominic has captured the elegant, sweeping formations, with the vivid colour emphasised by stirring and strong light.

29 Simon Lewis Somerset 22pts

Nikon D7200, 70-300mm, 1/500sec at f/5.6, ISO 800
Sometimes the most impressive abstract images can be found in the natural world, as we can see in this nicely captured image of patterned fur.

30 George Digalakis Greece 21pts

Nikon D7000, 17-55mm, 1/60sec at f/9, ISO 200
George has captured an incredibly delicate image here. He found these plants in the snow in Ziria, which is in the Peloponnese, Greece.



‘The elegant, sweeping formations and vivid colour are emphasised by stirring and strong light’

19



22



26



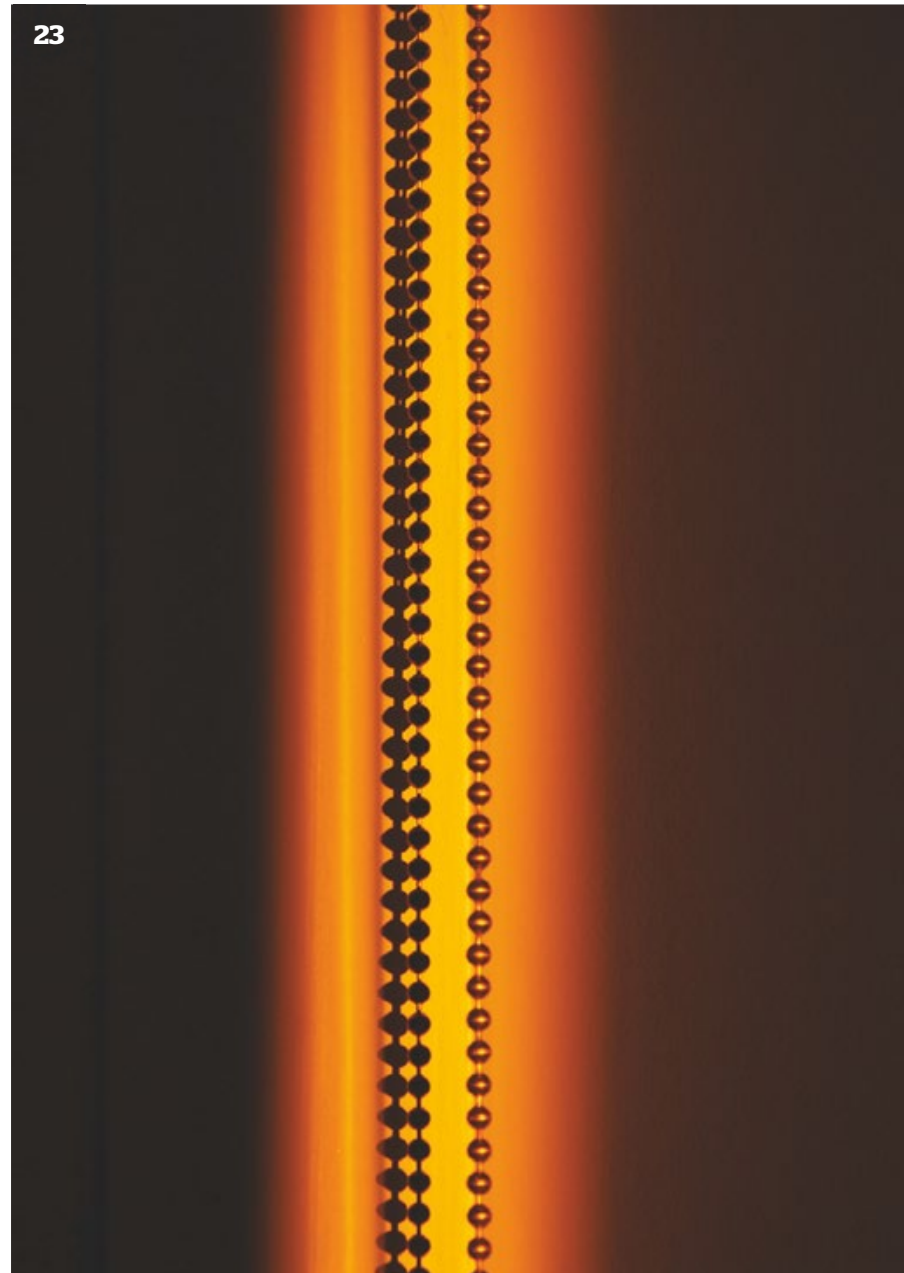
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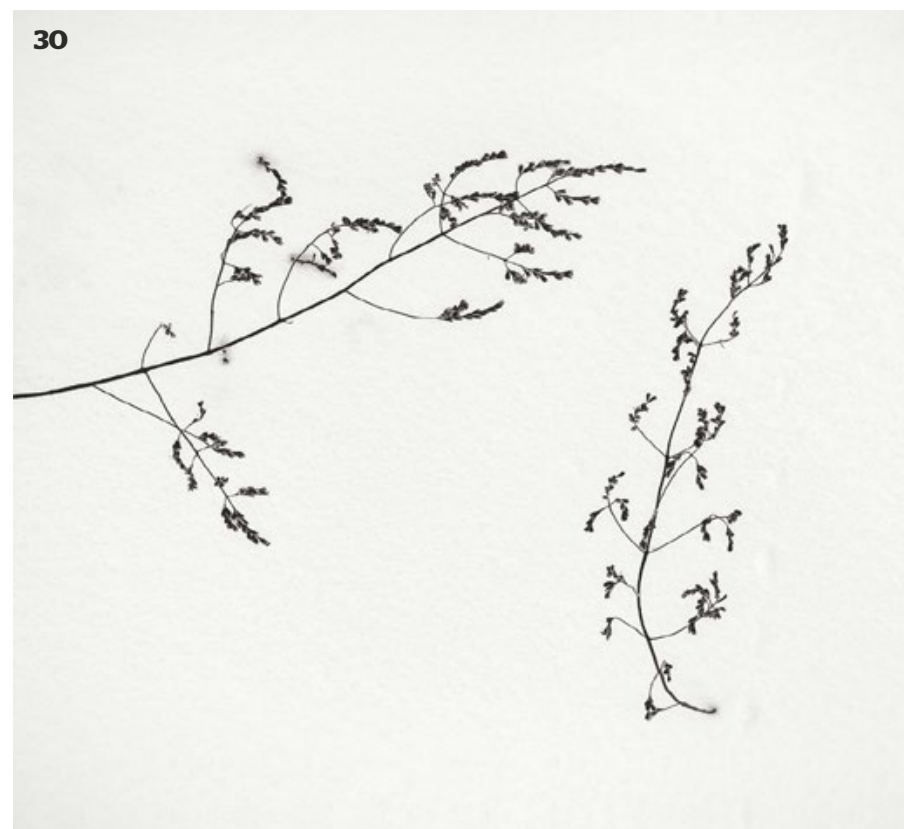
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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



The zoom burst is ideal for creating a sense of movement in an image – but buildings seldom move

Zoom burst Adam Nagy

Nikon D7000, 17-70mm, 10secs at f/16, ISO 100

THE ZOOM burst can be a useful technique for creating a sense of movement in an image, or for blurring the outer edges of the frame so the viewer's concentration is drawn to the subject in the middle of the picture. It is created, as many of you will know, by selecting a relatively slow shutter speed and adjusting the position of the zoom during the exposure, or by actually moving the camera towards, or away from, the subject with the shutter open.

For this exposure, Adam chose a shutter speed of 10secs and achieved that by turning his ISO down to 100, and closing the aperture to f/16. The technique can be effective in

exposures as short as 1/15sec but, obviously, the zoom needs to move more quickly to create the streaking blur effects.

This isn't a technique I use very often because there are so many other ways to suggest movements in a photograph that are more natural-looking. The zoom burst gives us the sense that the distance between us and the subject is changing at high speed, and whether we zoom from wide to tele, or from tele to wide, dictates whether we feel we are getting closer or farther away.

It is unusual to use a zoom burst on a large building such as this very static parliament

building in Budapest, Hungary, because buildings tend not to move in this way. As the streaks are out-front in this image our first impression is that the building is moving away. Once we discover that we don't believe this, we think we are flying away from the building. Either way, neither is terribly convincing.

The problem is that buildings don't usually move and so, in most cases, they are not ideal subjects for this technique. A motorbike coming towards us or even a fun portrait are much more mobile and believable, and tend to produce much more believable results than gigantic 100-year-old buildings.



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 17. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Firefighter Craig Goldie

Nikon D5100, 18-105mm, 1/8sec at f/5.3, ISO 100

THIS is an extraordinary picture. The fire is depicted wonderfully, while the action of the firefighter helps us to understand the story. There's a lack of black and white in the picture which, usefully, lets us know there is smoke in the air, but a little more midtone contrast would help to lift the elements of the scene and make the detail a little clearer. I want a bit more definition in the subject, so I've added a midtone curve to separate the middle tones but preserve the absence of extreme tones. This has added some depth and shape to the smoke, and makes the firefighter stand out a little more.

It was a great shot before I got my hands on it, though, so Craig wins my Picture of the Week award. Well done, Craig – a very exciting image.

Picture
of the
week

AFTER



As a composition and a story, this image is extraordinary



The picture just needs some definition, which has been applied by adding a midtone curve

On the pier Elisa Bortolotti

Nikon D40, 18-55mm, 1/80sec at f/3.5, ISO 200

THIS is a wonderfully atmospheric scene, and one that Elisa has shot with great sensitivity. The exposure is perfect for creating silhouettes of the figures on the pier, while still allowing us to see the differences in tones of the snow and the trees on the distant shore. I am very fond of the way she has framed the scene as well, by stepping back from the water's edge to include some foreground detail.

The pier juts into the shot and draws our eye with its harshly angled corner. Its hard edges contrast well with the natural forms that occupy the rest of the image area.

This is a cold winter's tale, so the warmth of the toning goes against the grain. I have a Nikon D40, too, and am aware that the colours its internal toning modes apply are not ideal. I suspect this is the source of the reddy/yellow.

To emphasise the cold we need that tone to be a blue or cyan. I've done an alternative to show how those shades alter the image's feel.

I've also fixed some over-sharpened edges that left white halos around the figures, and added a layer of grain to give our eyes something to grip. The Nikon D40's in-camera processing was a little basic but this is a lovely shot, so well done, Elisa.



The Nikon D40's toning modes are much too warm



Cooler tones alter the atmosphere of the image

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 18 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Tenba Cooper 13 Slim

£165 • www.tenba.com/uk

Andy Westlake

tries out a messenger bag for a laptop and CSC kit

At a glance

- Shoulder bag for CSC or small DSLR
- Holds a camera and three or four lenses
- Rear pocket for 13in laptop
- External dimensions 37x27x14cm, weight 1.2kg

AS MIRRORLESS compact system cameras gain popularity, accessory manufacturers are paying increasing attention to catering for them. Tenba's Cooper 13 Slim is a case in point: it's a slender messenger bag specifically designed for carrying smaller cameras and lenses. It's closely related to the thicker Cooper 13, which is designed for DSLRs.

A stylish bag made of grey canvas and leather, the Cooper 13 Slim is more capacious than it might appear. Indeed, it's deep enough to hold a large telephoto lens such as the Olympus 40-150mm f/2.8 or Panasonic 100-400mm f/4-6.3. I was able to fit my Olympus OM-D E-M5 II with a 12-40mm f/2.8 and two or three more lenses, with the number of dividers provided to organise my kit. The padded camera insert is removable, so you can use the bag as a briefcase.

Numerous pockets at the front allow organisation of batteries, memory cards and so on, while a separate pocket at the back holds a 13in laptop. The lid is held down by special 'silent' Velcro that's much quieter to open than the conventional variety. Alternatively, you can access the bag from a zip along the top; a secondary zipped cover below provides additional security. A weatherproof cover is also included.

Verdict

The Tenba Cooper Slim 13 is a really well-made bag that's as practical as it is good looking. It swallows a surprising amount of kit and has lots of space for additional odds and ends. It's expensive, but there are a few better bags on the market for CSC users.

Expanding end pockets

Undoing a zip opens these pockets for larger items such as water bottles.

Leather base

This provides protection when the bag is placed on the ground.

Shoulder pad

Well-padded and grippy, the shoulder pad provides comfort when the bag is carried.

Trolley strap

This allows the bag to be slipped over the handle of a rolling suitcase.

Amateur Photographer
Testbench
GOLD
★★★★★

ALSO CONSIDER

Billingham Hadley Pro

£170, www.billingham.co.uk
This classic English camera satchel is similarly sized to the Cooper Slim 13, with a removable insert. There's no laptop pocket, but a 13in Ultrabook can be slipped inside.



LowePro Streetline SH 180

£132, www.lowepro.co.uk
A casually styled bag designed to carry a 13in laptop and personal items alongside your camera, this bag uses collapsible 'flexpockets' to protect your kit.



Vanguard Havana 33

£79, www.vanguardworld.co.uk
This distinctive-looking bag from Vanguard has a removable insert to double up as an everyday travel bag, and an internal pocket for a 13in laptop.



Out now

Expert reviews of the latest kit to look out for

Lexar Professional 1800x microSDXC 64GB UHS-II

● £98 ● www.lexar.com

IF YOU'RE after a microSDHC or SDXC card, there's no shortage of options to choose from on Lexar's website, from the more basic UHS-I cards with a transfer speed of 300x (45MB/s) to those that offer a professional-level performance. The Professional 1800x microSDXC UHS-II here is as good as it gets in Lexar's line-up of microSD cards and leverages the latest in UHS-II technology (UHS Speed Class 3) to provide a read transfer speed up to 1800x (270MB/s). Backward compatible with UHS-I devices, it's also available in 32GB (£60) and 128GB (£190) capacities, and is aimed at professionals who want to write high volumes of data and transfer it at super-high speed to accelerate workflow. Pros using drones and action cameras capable of recording 4K video will appreciate its rapid transfer speed, which lived up to its bold claims in our transfer tests.

Each card is supplied with an SD UHS-II adapter and microSD UHS-II USB 3.0 reader, making it quick and easy to transfer files between devices. If you need one of the fastest microSDHC/microSDXC cards on the market with a copy of downloadable image-rescue software thrown in for free, you won't go wrong with this card. **Michael Topham**



LensPacks Caps

● £10 ● www.lenspacks.co.uk

AFTER a successful Kickstarter campaign, Canada-based Ansix Designs has followed up on its idea of producing a new kind of rear lens cap. It is intended to fix inside your bag and take away the hassle of attaching a lens cap when you're working in a rush and want to save a few vital seconds, but at the same time keep the rear element protected. The LensPacks rear caps are made from plastic and feature strong adhesive-backed Velcro at the rear, allowing you to fasten it vertically or horizontally inside a bag that has a Velcro-friendly lining. Instead of having to hold your lens in one hand and a rear cap in the other, you simply locate the rear of the lens with the cap that's already fixed in the bag and turn it to secure. It's a simple product, which I found effective in use, provided the bag you intend to use it with has a generous amount of Velcro lining. The LensPacks caps are available in red or black in a number of lens mounts, including Nikon, Canon, Sony E-mount, Micro Four Thirds, Fujifilm X-mount and Pentax K-mount. **Michael Topham**



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Sea trials

Shooting environments don't come much tougher than out at sea, aboard a lifeboat ploughing through the waves. **Michael Topham** reports on his exhilarating experience testing the all-new **Leica X-U** with the RNLI



At a glance

- 16.2-million-pixel, APS-C CMOS sensor (4,928x3,272 pixels)
- Leica Summilux 23mm f/1.7 Asph (equivalent to 35mm)
- f/1.7-f/16 aperture range
- 20cm-infinity focusing range
- ISO 100-12,500
- 30secs-1/2,000sec shutter speed
- ±3EV exposure compensation
- 5fps continuous shooting (7 consecutive exposures with constant shooting speed in DNG+JPEG fine)
- 3in, 920,000-dot LCD screen
- Waterproof to depths of 15m (for up to 60 minutes), shockproof from a height of 1.22m
- SD, SDHC, SDXC memory cards
- Leica BP-DC8 Lithium-ion battery (450-shot battery life)
- 140x79x88mm
- 635g (with battery)
- Adobe Lightroom included

I'm not usually one to hesitate when it comes to getting out with my camera at the crack of dawn, but after a tiring overnight drive to my hotel on the outskirts of Swindon in Wiltshire and a wake-up call at the unearthly hour of 5am on a Sunday, it's hard to resist pulling the duvet over my head. There's no time for snoozing, though, if I'm to make it to today's location for my field test, and 20 minutes later, after a hasty shower and slurp of coffee, I'm back on the road, heading west along a deserted M4 bound for Tenby in South Wales.

Of all the places to visit at the end of February, a faraway seaside town on the Pembrokeshire coast might seem a strange destination. However, it's for good reason, and today I'm making my way to a Royal National Lifeboat Institution (RNLI) station where

I've arranged to be on board one of the RNLI's Tamar-class lifeboats, which should be the ideal testing ground for one the most intriguing rugged cameras to hit the market of late. The camera in question is the Leica X-U (Typ 113), and just like any camera that claims to be waterproof and shockproof, it merits a brutal test. After a lot of thought about how best to test it, I couldn't think of a much better way than seeing if it could survive a soaking out at sea.

My early start means I arrive in Tenby earlier than planned and my walk along the quiet path to the RNLI's state-of-the-art lifeboat station gives me a chance to get familiar with the Leica X-U. There's nothing more iconic in the world of photography than the red dot of a Leica, and within minutes of pulling it from my bag, I realise I'm holding onto a beefed-up Leica X with

some serious rubberised protection. When I used the Leica X in the past, I was impressed by the results from its fixed 23mm f/1.7 lens, so I'm glad to see this optic also on the Leica X-U. The Leica X wasn't a camera entirely free of niggles, though, so I'm hoping to discover whether these have been ironed out.

Raising the camera from my hip and taking my first shot overlooking St Catherine's Island reminds me of how reliant I'm going to be on moving my feet to find the optimum position to shoot from – a key characteristic of using a fixed-focal-length lens as opposed to a zoom. I'm aware that I can squeeze a good amount of my surroundings into the frame and I'm confident that the lens will be well suited to the rather tight working environment on board the deck of a lifeboat.



The shot Mike travelled 250 miles to get. Seconds later the Leica X-U was drenched by the impact wave, but remained fully operational

Upon arrival at the lifeboat station, I'm greeted by David Riley, the RNLI's press officer, who introduces me to the day's crew over a warming brew. It doesn't take long before the Leica X-U is being passed around the boathouse, each crew member keen to get their hands on it and ask questions about its ruggedness. I want to show them just how rugged it is by dropping it from its shockproof resistance height of 1.22m onto the floor, but then I haven't driven 250 miles to break it for nothing. Needless to say, I resist the temptation and save that part of the test for later.

Getting ready for launch

With little time to finish my brew, or explain that it's Leica's first attempt at creating an underwater camera, I get kitted out ready for a prompt 10am launch. I was

reasonably calm back in the crew room, but as I step aboard the lifeboat my heart starts to beat a little faster, knowing that in any minute we'll be taking the plunge down the long slipway out to sea. Switching the camera on and focusing my concentration towards capturing a few candids of the crew making their final adjustments helps to settle my nerves, and as I try to work out the best position to shoot from, coxswain Phil John asks if there's anything in particular I'd like to capture from the training mission.

I recall the last time I stepped on board a lifeboat was to test the Nikon 1 AW1, and I handed the camera to a member of the inshore crew to capture the lifeboat launching. As dramatic as the results were, I still regretted not having the camera with me to photograph the huge wave

crashing over the bow. Today, I'm keen to make sure this opportunity doesn't pass me by, and with the permission of the coxswain I take up my position towards the rear of the aft deck on the starboard side. I've been picturing the potential shot for months and in any minute I should have the chance to execute it.

With the beautifully milled shutter dial set to its 'A' position and the smaller aperture dial set at f/2.8, I begin composing the shot using the X-U's fixed 3in, 1.04-million-dot screen. Having used a number of compacts with viewfinders, some being the pop-up type from the top-plate, it feels natural to lift the Leica X-U to my eye. I'm instantly aware that I'm probably going to miss having a viewfinder and I've always felt that framing an image via a screen doesn't give you that same



The author with the Leica X-U after returning from the training mission

connection with the camera as a viewfinder. I'm left wishing for any type of viewfinder – even an external optical viewfinder that attaches to the



This shot was captured from the Y-class lifeboat shooting towards the Tamar lifeboat with the aperture set at f/5.6



The Leica X-U's maximum 1/2,000sec shutter speed was restricting in the high-contrast shooting conditions



➤ top-plate mounting shoe would be better than nothing – but unfortunately Leica makes no such accessory for the X-U.

The photograph I want to take is made all the more challenging by the high-contrast sunny conditions outside, which are approximately 5 stops brighter than inside the boathouse. Shooting at f/2.8 will allow me to not only keep the sensitivity low, but also get close to the Leica X-U's maximum permitted shutter speed (1/2,000sec) to freeze the water before it drowns the camera. Entering the main menu, I check that the exposure metering is set to multi and dial in -1EV exposure compensation in the hope it's enough to come away with a set of images that aren't overexposed.

As the horn blows to announce our imminent release down the slipway, I catch a glance of the top-plate and recall the continuous shooting mode being controlled from the on/off switch on the Leica X. The second I click the Leica X-U into its 5fps burst mode the lifeboat is released. 'Not

yet, not yet,' I keep telling myself as we plummet down the slipway. A fraction of a second later, just before the bow makes contact with the sea I squeeze the shutter and hold it down as the impact wave completely obliterates the camera. Dripping wet, the camera appears to still be working, but did I get the shot? As we power towards Caldey Island at full speed, I can't resist hitting the spongy playback button to find out. Compositionally, the shots look good, but some highlight detail appears to have been lost. I just hope there's enough leverage to pull back some the detail of the water spray from the Leica X-U's DNG raw files later.

As I return to what's going on around me, I make an effort to photograph the giant wake left in our path. Manually adjusting the aperture to f/8 and refining the exposure compensation to -1.3EV produces a better exposure in the bright conditions. My low shooting angle is working well, but it's frustrating to find there's no digital level gauge to ensure the horizon is level. Glancing down at the camera,



The X-U prevents the lens from being fully opened to f/1.7 at close focusing distances – something that's also true of the Leica X

I notice the spray from the sea has left a fine mist of droplets across the lens. Before giving it a cursory wipe I take a walk around the deck, pausing briefly to take a few arty shots of a lifebuoy. The water droplets appear to be having no effect on focus accuracy, yet having to hold the AF button down for what feels like forever before I'm allowed to reposition the focus target is starting to play havoc with my patience.

It's at times like these that action photographers will want the option to customise control of the AF point using four-way buttons at the rear, but instead I'm forced to keep the AF point central, focus on my subject and then recompose. As for the autofocus speed, it's not offensively slow, but it's no faster than the Leica X, which I hoped it might be. When I think about the recent compact system cameras I've tested of late and how fast they focus, the X-U feels lethargic and a little dated by comparison.

Asked by the coxswain if I'd like to give the camera a rather more relentless drenching, I

enthusiastically oblige, not really knowing what is about to happen next. As I squat down to shoot two of the crew preparing to launch the inflatable Y-class lifeboat, a series of dramatic waves crash over the deck, obliterating both the camera and me. Despite being knocked off balance and being completely soaked from head to toe, the Leica X-U remains firmly in my grasp. The armoured rubber wrapped around the body provides an extremely high level of grip when wet and I'm finding the tiny rubberised dimples above the \pm button prevent my thumb from slipping at the rear. Ten minutes later, I come up with the idea of handing the camera over to the crew members aboard the Y-class boat to see what they make of it. To keep things simple, I set up the X-U in auto mode and pass it over, but my confidence in the crew getting some shots from a different perspective takes something of a knock when I'm asked what should happen if it's accidentally dropped and lost at sea. As I explain that it's a risk I'm prepared to take, part of me



The high-contrast conditions challenged the Leica X-U's metering system



The Leica X-U produced some excellent results in the hands of RNLI crew when set to its full auto mode

regrets not requesting the optional floating strap that Leica makes for the camera to prevent it sinking out of reach. Never afraid of missing a great shot, I let the crew loose with the Leica X-U to see what they can get.

Running low on power

Being without the camera for ten minutes gives me the chance to walk around the lifeboat to look for more shooting opportunities and soak up the breathtaking views of the Pembrokeshire coastline. After a few practice exercises and high-speed run pasts, I'm ready to get the camera back in my hands. The crew seem very complimentary of its waterproof characteristics, but as I take a quick look at the shots they have captured my eye is drawn to the battery-level indicator, which has reduced from three bars to one within the space of taking 390 shots. To prevent running out of juice and missing out on any shooting opportunities on the return leg, I take the precautionary measure of unlocking the well-fastened

battery chamber and pull a fully charged spare battery from my pocket to replace the drained one.

Capturing a few shots of helmets, ropes and smaller details in the shade at the back of the boat presents a chance to experiment with some faster aperture settings. Working closely to these subjects reveals the Leica X-U has the same characteristic as the Leica X, whereby the camera automatically stops the lens down as you focus closer, in an attempt to prevent images suffering from softness due to spherical aberration. Although I can understand the thought process behind overriding the aperture to ensure that the best image quality is kept at close-focusing distances, I'm left questioning who's in control – the camera or me? I strongly believe that if I set the camera to shoot at f/1.7 it should be able to shoot at f/1.7, yet the camera is insisting on overriding the aperture, typically setting it at f/2–2.8 when photographing subjects within a 0.45m–1m range. It's rather infuriating and it feels slightly

RNLI on Instagram

FROM crashing waves to scenic views, from Shetland in the north to St Mary's in the south, the RNLI is fortunate to have access to such great photographic opportunities around its coastlines across the UK and Ireland. The RNLI Instagram account (@RNLI) showcases the best photographs from amateurs and professionals capturing the RNLI from many different views and perspectives through varying lenses.

Nathan Murray, RNLI's social media content officer, says: 'About seven in ten photos that we share on Instagram have been sourced from our online community. We're incredibly lucky to have a network of photographers across the country continually supplying us with authentic and often incredible beautiful photographs.'

If you're already an Instagram user, search for RNLI and click on the blue logo to start following.

Although our coastlines can be



stunning scenes for photography, the water surrounding us can be dangerously unpredictable. You can find out how to keep safe and more about the RNLI's drowning prevention campaign 'Respect the Water' by visiting www.rnli.org/respectthewater.



The wake left behind on the outward journey, with Tenby and St Catherine's Island in the distance—



Despite manually setting the aperture to f/1.7 for this portrait, the Leica X-U captured it at f/2.2

odd dialling in an aperture, for the camera to then not shoot at that setting.

As the crew finish their last exercise of the day, I can't resist capturing a few close-up portraits. An inspection to check all is well on the rear screen shows the Leica X-U's 16.2-million-pixel, APS-C-sized sensor is resolving exceptionally high levels of detail and the shallow depth of field that's being created using an aperture of f/2 complements the subject of portraiture. The fixed lens, which is equivalent to 35mm, is forcing me to shoot within approximately a metre of the crew members, but I'm struggling to achieve a balanced exposure with the lens opened to f/2 – the mechanical shutter simply isn't allowing me to shoot with a fast enough shutter speed.

As much as I want to stay out in the sun on the open water, I can't wait to get back to base to closely inspect my images. Twenty minutes and a couple of hundred shots later, we've returned to the foot of the slipway ready to be winched back to where we started. My last shot of two of the crew clutching ropes before they're

thrown to shore (above) is one of my favourites, but with more than 600 others taken during the morning's exercise I certainly have no shortage of others to choose from to edit.

Final thoughts

Retreating back to the comfort of the crew room gives me a chance to pull up the images I've taken on my MacBook and reflect on the day's exhilarating experience. After importing the raw files into Lightroom, I breathe a sigh of relief when I discover the highlight detail that I originally thought was lost in my first set of images isn't clipped after all. The extremely bright shooting conditions served up a tough test for the metering system, and although I was able to pull back detail in raw, I often found myself dialling in -1EV or -1.7EV exposure compensation to prevent overexposure. To take full advantage of Leica X-U's fast lens and its widest aperture settings, I really wanted to be able to shoot faster than the maximum 1/2000sec shutter speed permitted. In my opinion, the Leica X-U is shouting out for an electronic shutter. Having the



The last shot of the day before being winched up the slipway back into the boathouse

opportunity to shoot up to 1/32,000sec would allow users to exploit the fastest aperture settings no matter how bright the lighting conditions.

Autofocus speed and the aperture control at close working distances are other areas where I feel the Leica X-U is a slight let down. Although I'm walking away with sharp, high-resolution images that I'm pleased with, it required patience to get them. I went into this review hoping that Leica might have refined the focus algorithm to make it faster at focusing than the Leica X, but sadly this is not the case. It's a similar story with regard to restricting the maximum aperture when working at close focusing distances. I would have liked to have seen an option added to the menu to give me the choice of whether I'd like the camera to ascertain the best aperture at short focusing distances or not.

These points aside, we must remember that the X-U is Leica's first attempt at creating a tough compact, and one of the key areas where it excels is its ruggedness. Despite getting drenched at sea, it showed no sign of water ingress or damage. Cameras that are

designed to brush off water can be vulnerable to fogging up in humid conditions, but the Leica X-U passed this test with flying colours and later survived a rather brutal metre-high drop, directly onto its lens. The rubberised armour does a sterling job of cushioning impacts, and no matter how wet the body or my hands got it never felt like it was about to slip from my grasp.

As I start to pack my kit and thank the RNLI crew for all their efforts, I was asked whether I'd buy the camera. What I've really fallen in love with in the Leica X-U is the way it lets you fully concentrate on the process of taking images rather than worrying about whether your camera is going to get destroyed in a tough environment. It's built like a tank and it has allowed me to capture some of my best images at sea. However, I can't help but feel that for £2,400 it's lacking in terms of performance. With an improved AF system and an electronic shutter, Leica could be onto something with the X-U. I won't be putting my name down for one, but I would consider hiring it for future professional jobs that demand a really rugged camera.



Focal points

The Leica X-U is about as rugged as a premium compact gets. It shakes off water, survives brutal drops and continues to deliver impressive image quality even when the going gets tough.

Lens

The Leica Summilux 23mm f/1.7 Asph lens (equivalent to 35mm) features an optical construction of ten lens elements in eight groups with nine aperture blades. It focuses to within a 20cm distance.

Waterproof resistance

The Leica X-U can be used underwater in depths of up to 15m (49ft) for a maximum duration of an hour.

Video

As well as shooting stills, the Leica X-U records video in a choice of 1,920x1,080 or 1,280x720-pixel resolution at 30 frames per second in MP4 video format.



Battery life

The camera accepts Leica's BP-DC8 Lithium-ion rechargeable battery, offering a 450-shot stamina on a single charge. A fail-safe double-locking system for the battery compartment is implemented to prevent it being opened accidentally underwater.

Rugged body

The X-U is constructed with a sealed body with TPE armouring for maximum grip when wet. At the rear there's a toughened protective cover for the LCD screen, and the top and bottom plates are both made from aluminium.

Underwater mode

At the rear, the Leica X-U features a button labelled UW. This is used to access the Leica X-U's underwater mode, which adapts white balance and distortion correction to suit underwater environments.



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Sigma's 30mm f/1.4 produces a very shallow depth of field at minimal focus distance



Sigma 30mm f/1.4 DC DN | C



Should the new **Sigma** 30mm f/1.4 standard lens be top of the list for Micro Four Thirds and Sony E-mount users? **Richard Sibley** finds out

After years in the wilderness, the classic 50mm lens is experiencing something of a comeback, thanks in part to compact system cameras giving these once-unloved lenses a new lease of life. Used on a camera with an APS-C sensor, a 50mm lens becomes a 75mm equivalent that's great for portraiture. On cameras with full-frame sensors, and for videographers, they have become a cheap way of obtaining a shallow depth of field for low-light shooting or portraiture.

This rise in popularity has led most manufacturers to revisit their 50mm (and 50mm-equivalent) lenses and give them

updates that include modern lens coatings and improved performance. However, Sigma's latest 30mm f/1.4 DC DN | C lens is an entirely new optic purpose-designed for mirrorless cameras, which comes in both Sony E and Micro Four Thirds mounts. Used on an MFT camera, it has a 60mm equivalent field of view, while it comes in at around 45mm equivalent when used on a Sony E-mount camera with an APS-C-sized sensor.

Features

Without having to create an image circle large enough to cover a 35mm full-frame sensor,

the Sigma 30mm is relatively small and light, especially when you consider that it has an f/1.4 aperture. However, it's physically somewhat long. Optically, the lens is constructed of nine elements in seven groups, with the two rear elements being aspherical. These should help provide edge-to-edge sharpness, as well as keep chromatic aberrations to a minimum, if they are visible at all. To reduce flare and ghosting, the lens features Sigma's Super Multi-Layer coating.

There obviously isn't much point in an f/1.4 aperture if you have horrible hexagonal bokeh, so sensibly Sigma has employed nine rounded aperture blades to ensure that when the lens is stopped down to f/1.8 and beyond, the out-of-focus areas show nice circular specular highlights and smooth transitions.

The lens is completely electronically controlled. There is no aperture ring and





In this backlit shot, the lens produces no flare

the focus ring is a fly-by-wire electronic affair. To make focusing fast and smooth, the lens employs a stepping motor that is both quick and quiet. Sigma promotes this as being especially useful when shooting video. Added to this, the AF system is fully compatible with Sony's Fast Hybrid AF system.

The body of the lens itself feels cold to touch, and appears to be largely made of metal. However, Sigma states that some parts of the barrel, and the lens aperture, are made of Thermo Stable Composite (TSC). This material is 'highly elastic' and 'exhibits minimal deformation', according to the information in



The 30mm is a good lens for mid-length portraits

the manufacturer's press material. The result is that these parts should cope better with wear and tear, and be less prone to the small gaps and shifts over time that can be caused by fluctuations in temperature.

The only other point to note about the construction of the lens is the brass mount that has been coated for extra durability. Rather usefully, Sigma will actually swap lens mounts over, so if you switch from Micro Four Thirds to Sony E mount, or vice versa, you can send the lens to Sigma, and the company will swap the mount. Based on its prices for mirrorless cameras, the conversion should cost around £85, which is far cheaper than buying a new lens.

Build and handling

Externally, the lens is nothing to write home about. It has the clean black aesthetic that we have come to expect from Sigma, ever since the company announced its Global Vision direction around four years ago. Besides the lens designation and reminder that it has a 30cm minimum focus distance, the only other marking of note on the lens is the silver 'C', which denotes it as being part of Sigma's Contemporary range. As a reminder, the Contemporary range is designed to offer 'High performance, yet [be] compact and lightweight', whereas the Art lenses focus more on image quality.

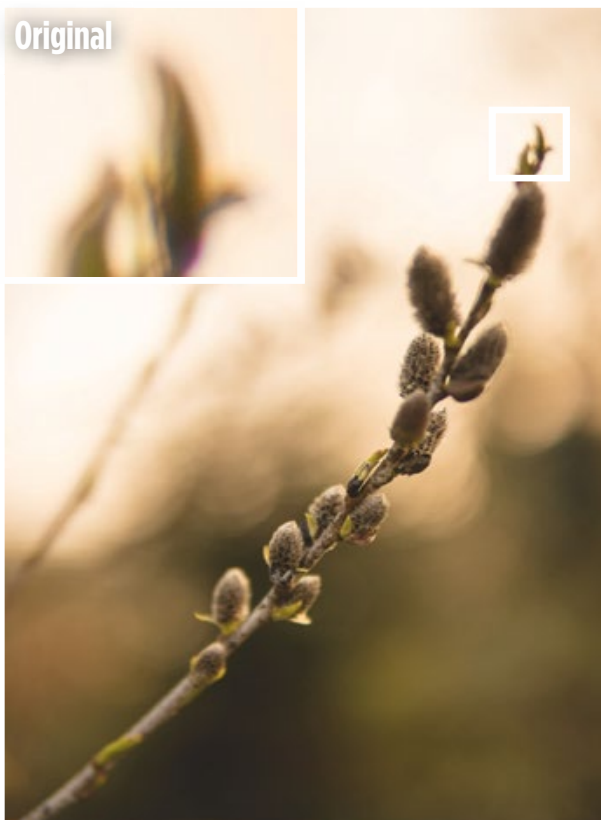
We tested the lens with a few cameras, including a Sony Alpha 6000, the new Alpha 6300 and an Alpha 7R in its APS-C crop mode, and it felt nicely balanced on each. It is fairly large for the focal length. Most of the other lenses I mentioned previously are smaller, almost pancake, but then they don't have an f/1.4 aperture, which obviously requires larger elements.

The lens measures 64.8x73.3mm and weighs 265g, which certainly isn't going to inhibit your ability to carry it around with you all day. It has a 52mm filter thread, and usefully, the lens employs internal focusing, so should you use an ND grad or polarising filter with it, you will not have to worry about the front turning or extending when focusing.

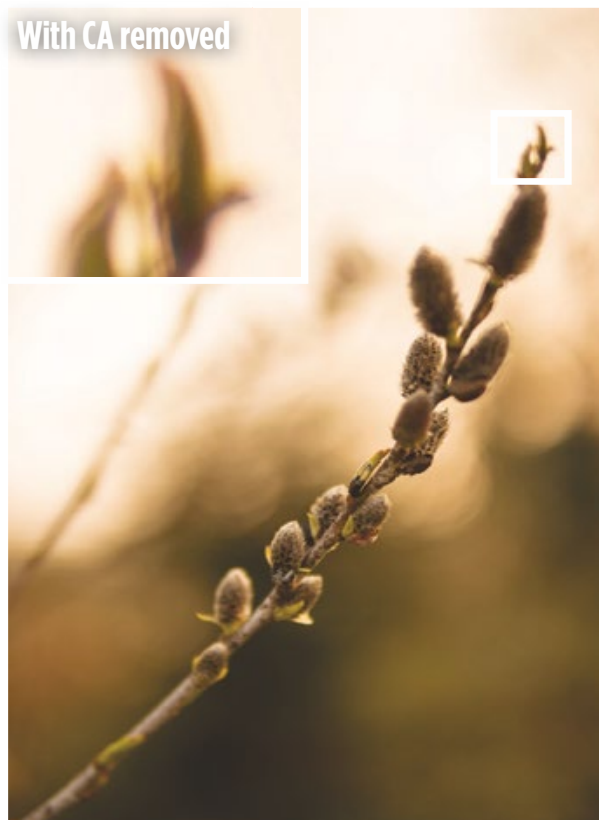
The large ribbed focusing ring on the lens barrel is impossible to miss and is easy to find with your eye held to the viewfinder. I had no problem with manually focusing this lens, and I was able to get very accurate focus when using the magnified view offered by the Sony cameras. Even very slight nudges of the electronic focus ring were rewarded with precise shifts in focus. Highly responsive, a slow turn of the ring will shift the focus slightly, whereas a sharp shift could see you jump from a metre to infinity.

Overall, the lens was quick to focus. On the Alpha 6300 it seems slightly slower than Sony's own lenses, but it was by no means sluggish. As Sigma claims, the motor itself is very quiet. You have to hold your ear to the lens to hear any slight whirring noise. However, there is an audible click or clunk as the lens engages focus. Again, the sound isn't particularly loud, but if silent photography is your thing, or you plan to use AF while shooting video, then you may want to take note. The rest of us needn't worry.

It should be noted that the lens isn't optically stabilised, so care needs to be taken when handholding at slower shutter speeds. If you have sensor-based stabilisation on your camera, remember to switch it on. Otherwise, the rule for handholding at the closest shutter speed to the equivalent focal length applies, so don't expect to get sharp results at speeds much slower than 1/50sec. If you have a



Original



With CA removed

There is some slight chromatic aberration on high-contrast edges, but it is very faint and easily removed

camera with built-in image stabilisation, you'll obviously be able to take this into account.

Image quality

Any lens with a large aperture is begging to be used wide open. Indeed, while I was interested in seeing how the lens performed at f/5.6–f/11, the larger apertures proved to be the most interesting.

Needless to say, the key is to get the focus absolutely spot on. An f/1.4 lens can be very unforgiving; with such a shallow depth of field, the slightest shift in focus can make a huge difference. The good news with the Sigma 30mm f/1.4 is that, when you get the focusing right, you are rewarded with fantastic sharpness. Our real-life images shot with the Sony Alpha 6300 looked as sharp in the centre as they would with a proprietary 50mm f/1.4 DSLR lens. It really is excellent.

Stop it down to around f/4 and it's even sharper, with very fine details wonderfully reproduced. At f/8 in our real-world tests the images look just as sharp, although our tests show a slight drop in sharpness.

The optical coatings of the 30mm f/1.4 work well, and even when shooting backlit images there were no signs of lens flare. Backgrounds are rendered nicely, with pleasing circular specular highlight and smooth gradations between out-of-focus areas. For full-length and mid-length portraits, the lens does a good job of separating the subject from the background, although I found facial features were slightly distorted when shooting head-and-shoulders shots.

There is a slight hint in some of our raw images of chromatic aberration. However, the colour fringing is very thin and not particularly noticeable unless viewed at 100%. Once again, it shouldn't prove problematic in most situations, and I found it was easily removed after a quick play with the sliders in Camera Raw.

Our verdict

REASONABLE size and weight, excellent image quality, large f/1.4 aperture, superior build quality and a good price all mean that the Sigma 30mm f/1.4 DC DN | C lens is worthy of the consideration of Sony E-mount users. The 50mm-equivalent lens is versatile, and a step up from existing Sony options at this focal length. Micro Four Thirds users have a great deal more choice within this focal length. Having said that, the f/1.4 aperture can only be matched by the more expensive Leica 25mm f/1.4 Summilux, and given the performance of the Sigma lens, it would be difficult to justify the extra money.

With a retail price of around £300, it is hard to really fault this lens. Sharp images at f/1.4 and edge-to-edge sharpness when the lens is stopped down make this lens very appealing and a useful addition to your collection. If you have a Sony APS-C E-mount camera, you should certainly consider it. If you are a Micro Four Thirds user, it should be at the top of your 'lenses to consider' list.



Data file

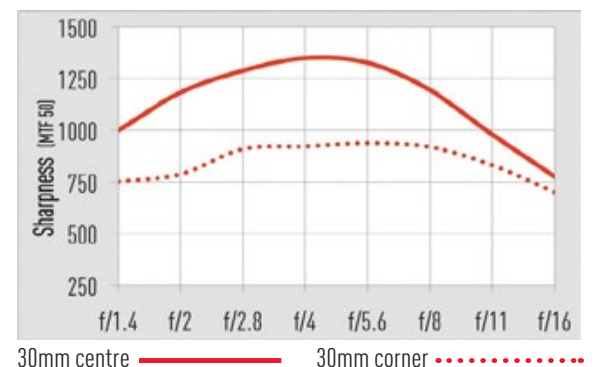
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Groups 7
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Sigma 30mm f/1.4 DC DN | C

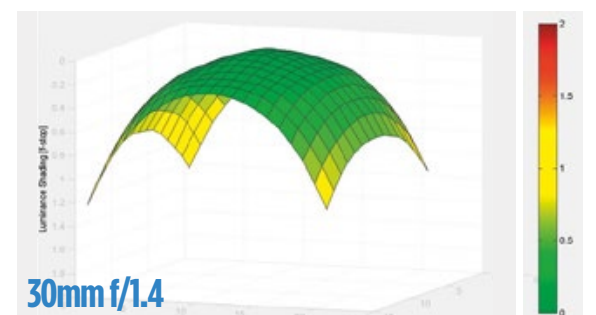
Resolution

The MTF graphs from our Applied Imaging tests show that the 30mm f/1.4 behaves very well indeed, despite its relatively low price. It's very sharp in the centre, with peak resolution around f/4–f/5.6. The corners aren't quite so sharp, but this is partially due to slight curvature of field throwing them a little out of focus with our flat test chart. Overall, though, this is an excellent performance.



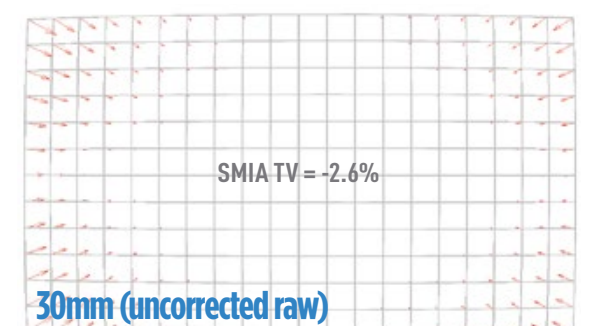
Shading

Shooting at f/1.4 gives noticeable shading on Sony APS-C cameras, with the corners being about 1.2 stops darker than the centre of the frame. But stopping down to f/2.8 essentially eliminates this vignetting entirely. Micro Four Thirds users will also see less vignetting, due to the smaller size of the image sensor.



Curvilinear distortion

As is the way with modern lens design, the 30mm f/1.4 shows visible barrel distortion when looking at uncorrected raw files. Sigma advises Sony users to set distortion correction to Auto, which should fix this in the camera's JPEGs. Micro Four Thirds cameras will always correct this automatically.



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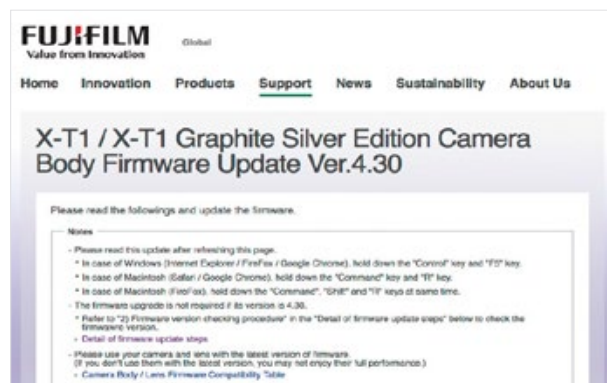
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Updating the firmware can add new features

The magic of firmware

Q I'm well into my fifties now and have been taking pictures since my teens. Until the advent of digital technology, I was used to buying a camera and have that camera function within its original parameters. However, and this still seems slightly magical to me, the idea that cameras and lenses can be improved via firmware updates is a strange one to get my head around. Could you explain how this works in layman's terms?

David Richards

A The move from film to digital has brought about seismic shifts in photography, and one of the biggest is the way in which cameras have become miniature computers that are highly flexible and programmable. This is all down to the increasing sophistication of the firmware. In hardware terms, cameras are now essentially collections of various sensors, processors, displays and external controls that are all interlinked electronically. The way these interact with each other is defined by a set of programmed instructions – the firmware.

In much the same way as computers can be updated with new operating systems, all sorts of aspects of the camera's operation can be upgraded by changing the instructions held in the firmware. At the simplest level, where a camera's external controls were once direct mechanical couplings to the shutter mechanism and aperture diaphragm, they're now purely electronic, so can be reprogrammed for different uses.

Equally, the way the camera's focusing system works can be changed by rewriting the code that's used to translate measurements from the autofocus sensor to the lens's focusing motor. And because many peripheral features such as focus bracketing can be described using a few lines of code,

Canon G7 X price

Q When I heard that Canon had announced a PowerShot G7 X Mark II, I immediately thought I would be able to pick up a fantastic pocket compact in the shape of the PowerShot G7 X to complement my Canon DSLR at a knockdown price. So much for finding a bargain, though, as I see it's still being sold for over £400. When can we expect to see the original G7 X fall below £300?

James Taylor

A When the original Canon PowerShot G7 X was launched in late 2014, it hit the market at £549. The recent release of the PowerShot G7 X Mark II has reduced the price of the original and a quick search online reveals some retailers are selling it for over £400, but it can also be picked up for £349 through Amazon and Jessops. Unfortunately, this still exceeds your budget, but when you consider it has already dropped £200 in less than two years, we'd have thought the price will reduce further to around £329 by the summer. An issue you may encounter if you wait to buy the camera at a cheaper price is limited supply, meaning you'll want to act quickly when you do make the decision to purchase it.

Michael Topham



The Canon PowerShot G7 X is dropping in price

entirely new ones can be added to the camera as firmware updates.

Lenses are also now overwhelmingly electronic. In most modern systems, both autofocus and aperture operation use motors within the lens. These respond to instructions supplied by the camera body that are translated by microprocessors within the lens. Again, the way the lens responds to AF and aperture-setting requests from the camera is defined by its firmware.

This all means that clever rewriting of firmware by the manufacturers can be used

to improve a camera's user interface and operational speed. Over the past few years there's been a trend among makers of compact system cameras in particular to make improvements using firmware updates. Fujifilm has led the way, for example adding a whole new autofocus system to the X-T1 with firmware version 4, which hugely improves the camera's ability to shoot moving subjects. Previously, photographers would have had to buy a new camera to benefit from this kind of technology development, so this can only be a good thing. **Andy Westlake**

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My life in cameras

Landscape photographer Matthew Toynbee looks back at the cameras that have shaped his career

Matthew Toynbee



Matthew has been shooting since he was 13 years old. After a few years spent working with film and then digital photography, he decided to take a step back into the world of analogue. He is known for his atmospheric 6x6cm landscape

images, and has been featured in a variety of publications and on websites. Visit www.matthewtoynbee.net



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CANON manufactured its Canonet range of 35mm fixed-lens rangefinders through the 1960s and early '70s. The strangely named New Canonet QL19 of 1971 was an update to a 1965 model, with a more compact body design. With a 45mm f/1.9 lens comprising five elements in four groups, it was a cheaper alternative to the New Canonet QL17, which used an f/1.7 lens. A successor, the near-identical Canonet QL19 G-III, was announced within a year, making this particular model very short-lived.

It's a compact 35mm camera that can be used in fully manual or shutter-priority modes. The mechanical shutter has speeds from 1/500-1/4sec plus bulb, and focusing uses a large, clear coincident-image rangefinder. The QL in the camera name indicated Canon's clever quick-loading system, which is particularly easy to use.

Because this particular model was extremely short-lived, and not as desirable as the f/1.7 variants, it can now be picked up relatively cheaply, yet it still gives very good results.

What's good Easy film loading, fast lens, reliable.

What's bad Uses difficult-to-find 48mm filters.

1991 Concord AFF 35mm

This was my first camera. It was a present from my parents when I was 13 and was at the top of my Christmas list that year. It's a basic point-and-shoot 35mm film camera. I used it for landscape photography and candid family photos. I trace my interest in photography to this time in my life when I spent every penny I had on getting my films developed.

I actually still have boxes full of mail-order lab envelopes from the early 1990s.



1991

2002 Fujifilm FinePix 2600 Zoom

At the time, I didn't know much about digital cameras, but the new digital era was something that interested me – enough for me to invest £450 in a two-million-pixel camera! I like the colour saturation that the early Fujifilm cameras produced – almost like slide film. I took this camera on a trip to Hamburg in 2003 and the photos were chosen by the German Tourist Board.

A few years later, in 2010, I bought myself a Canon EOS 5D Mk II to shoot a friend's wedding.



2002

2011

2016

2011 Pentacon Six TL

The Pentacon Six is probably the camera I have spent the most time with and is still one I greatly admire. It takes 6x6 square-format photos on 120 format film. It has been described as an 'SLR on steroids'. Although it has the traditional SLR shape, it's much larger and heavier than a 35mm camera.



The lenses available for the P6 are predominantly Carl Zeiss and they are capable of producing incredibly sharp photographs.

2011 Zero 2000 6x6 Pinhole

My Zero 2000 is a thing of beauty; a handmade, varnished wooden pinhole camera with a f/138 aperture rating and a small, sliding wooden shutter on the front. It's the ultimate camera for forgetting about technical details and concentrating, instead, on composition. In other words, taking photography back to basics. It produces surprisingly sharp images for a pinhole camera, and certainly raises a few eyebrows when I'm out on location shooting with a tiny wooden box.



2016 Mamiya 645 Pro

This is the most flexible medium-format film camera I've ever owned. The modular design means I can not only shoot multiple film formats by swapping the film back, but also modify the weight of the camera by swapping the different accessories, and choosing to shoot at eye or waist level.



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FROM **Amateur
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Professor Newman on...

Dynamic reversal

Canon and Nikon's new, top-end cameras are, at first glance, quite similar, until you look below the surface

For followers of new camera introductions, these are interesting times. Both of the major manufacturers are releasing their top-end photojournalist cameras, the Nikon D5 and the Canon EOS-1D X Mark II. In many ways, both cameras have specifications that could have been predicted. Each moderately increases the pixel count compared with its predecessor (interestingly, the new cameras have much the same pixel count), both have slightly higher frame rates and improved autofocus, and both sport 4K video capability. However, study them more closely and you find that, strangely, they appear to have swapped roles.

Over the past couple of generations, Nikon has built up an advantage over Canon with respect to the dynamic range available at the base ISO. Dynamic range is the ratio of the largest possible signal to the smallest, which, in the end, is defined by the amount of residual noise in the system.

In the past, with Canon cameras, when set to low ISO settings, there was a lot of residual noise compared with Nikon (and indeed most other brands). The reason for

this was that Canon's analogue-to-digital converters (ADCs) were on a separate chip from the sensor. This limited the number of communications channels between the two, resulting in the use of a limited number of ADCs (usually 16 in the top-end Canon cameras), which in turn had to process data very quickly.

There is an unbreakable link between speed of operation and noise, so the result is that these ADCs introduced quite a lot of noise. This is the noise that lingers in the shadows, otherwise known as read noise. Nikon, meanwhile, had taken to building the ADCs onto the sensor chip, which made it easier to include a greater number of them, which in turn meant they could run slower and quieter. This greater number ranged from 24, in the D4, to thousands in its other cameras which used a column-parallel arrangement whereby an ADC (or two) would be built into each column of the sensor array.

The noise of the ADC is less critical at high ISOs, where the signal is boosted so that the

residual electronic noise of the sensor swamps the ADC noise. As a result, performance of Canon cameras wasn't hindered at high ISOs, but the available dynamic range at low ISOs was limited.

Comparing the characteristics of the EOS-1D X Mark II and the D5, a strange turnaround can be observed. The Canon has apparently made use of column ADCs and has very good dynamic range at low ISOs, whereas the Nikon performs like Canons of old, with limited dynamic range at low ISOs, but superlative high ISO performance. The technical reasons for this are unclear. So far as Canon is concerned, it has been in the wind that it would turn to column ADCs sooner or later. With respect to Nikon, this design is unexpected. Presumably, its design goals were very clearly with high-ISO performance and, on evaluating alternative solutions, the old-fashioned one turned out to be the best.



Have the two latest top-end Canon and Nikon models swapped places?

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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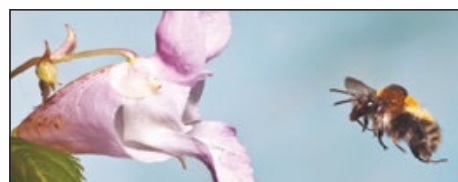
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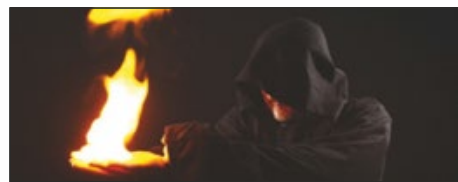
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CUSTOMER REVIEW: D7100 Body
★★★★★ 'Quality bit of kit! Love it!'
Fang! - Warwickshire

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10.0 fps
1080p movie mode

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8.5 fps

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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
★★★★★ 'An excellent step up'
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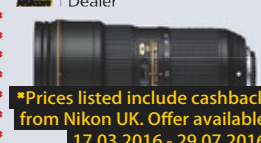
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AF-S 28mm f/1.8G	£495.00	AF-D 200mm f/4D IF ED	£1,179.00	AF-S 18-140mm ED VR DX	£429.00
35mm f/2 AF Nikkor D	£255.00	AF-S 200mm f/2G ED VR II	£4,099.00	AF-S 18-200mm ED DX VR II	£534.00
AF-S 35mm f/1.8G ED	£399.00	AF-S 300mm f/2.8G ED VR II	£3,999.00	AF-S 18-300mm f/3.5-6.3 VR	£549.00
AF-S 35mm f/1.8G DX	£151.00	AF-S 300mm f/4D IF-ED	£999.00	AF-S 24-85mm VR	£359.00
AF-S 40mm f/2.8G ED	£199.00	AF-S 300mm f/4E PF ED VR	£1,499.00	AF-S 28-300mm ED VR	£699.00
AF 50mm f/1.4D	£244.00	AF-S 400mm f/2.8 FL ED VR	£8,999.00	AF-S 55-200mm f/4-5.6G VR II	£229.00
AF-S 50mm f/1.4G	£349.00	AF-S 500mm f/4G ED VR	£5,849.00	AF-S 70-200mm f/2.8 VR II	£1,579.00
AF-D 50mm f/1.8	£109.00	AF-S 500mm f/4E FL ED VR	£8,149.99	AF-S 70-300mm IF ED VR	£429.00
AF-S 50mm f/1.8G	£179.00	AF-S 600mm f/4E FL ED VR	£9,649.99	AF-S 200-400mm VR II	£5,199.00

NIKON LENS CASHBACK

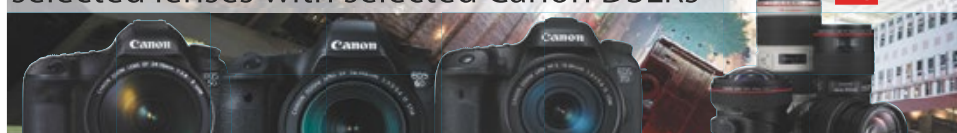
AF-S 24mm f/1.4G ED	£1,229.00*	AF-S 17-55mm f/2.8G DX	£829.00*
AF-S 35mm f/1.4G	£1,145.00*	AF-S 24-70mm f/2.8G ED	£1,049.00*
AF-S 58mm f/1.4G	£1,119.00*	AF-S 24-70mm f/2.8E ED VR	£1,699.00*
AF-S 85mm f/1.4G	£999.00*	AF-S 24-120mm f/4G ED VR	£734.00*
AF-S 12-24mm f/4 G IF-ED	£689.00*	AF-S 70-200mm f/2.8 VR II	£1,429.00*
AF-S 14-24mm f/2.8G ED	£1,149.00*	AF-S 70-200mm f/4.0 ED VR	£884.00*
AF-S 16-35mm f/4G ED VR	£784.00*	AF-S 80-400mm ED VR	£1,649.00*

*Prices listed include cashback from Nikon UK. Offer available 17.03.2016 - 29.07.2016

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50mm f/1.8 OSS	£199.00	24-240mm f/3.5-6.3 FE OSS	£749.00
55mm f/1.8 FE Sonnar T* ZA	£618.00	28-70mm f/3.5-5.6 FE OSS	£449.00
90mm F2.8 Macro G FE OSS	£969.00	28-135mm f/4 G FE PZ OSS	£1,899.00
10-18mm f/4 OSS	£629.00	55-210mm f/4.5-6.3 OSS	£239.00
16-50mm f/3.5-5.6 OSS	£259.00	70-200mm f/4 G FE OSS	£999.00

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35mm f/1.8 DT	£149.00
50mm f/1.4 Carl Zeiss	£1,099.00
11-18mm f4.5-5.6 DT	£509.00
16-35mm f/2.8 Carl Zeiss T*	£1,399.00
24-70mm f/2.8 II Carl Zeiss T*	£1,799.00
55-200mm f4.0-5.6 SAM DT	£179.00
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45mm f/1.8	£179.00
60mm f/2.8 Macro	£349.00
7-14mm f/2.8 PRO	£837.50
12-40mm f/2.8 PRO	£719.00
14-42mm f/3.5-5.6 II R MFT	£239.00
40-150mm f/4.5-6.3 R M. ZUIKO	£149.00
40-150mm f/2.8 PRO + 1.4x	£1,249.00
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See website for even more lenses!

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The LUMIX GH4R raises both still and moving images to a breathtaking new peak of quality. 4K video recording capability adds to the amazing potential of this camera for innovative image creators.

16.0 MEGA PIXELS | Wi-Fi / NFC | 3.0" | 4K | PHOTO

Body Only + 14-140mm
£899.00* £1,399.00*

*Price includes £100 cashback from Panasonic. Available 27.04.16 - 01.06.16.

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*Prices include £50 cashback from Panasonic. 27.04.16 - 01.06.16.

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20mm f/1.7 II ASPH	£269.00
42.5mm f/1.7 ASPH	£349.00
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42.5mm f/1.2 O.I.S	£1,099.00
7-14mm f/4.0 ASPH	£739.00
12-60mm f/3.5-5.6 ASPH	£359.00
14-140mm f/3.5-5.6	£405.00
35-100mm f/2.8 O.I.S	£799.00
45-175mm f/4.0-5.6 O.I.S	£279.00
100-300mm f/4.5-6.3 O.I.S	£378.00
100-400mm f/4.0-6.3	£1,349.00

See website for even more lenses!

Panasonic LX100

12.8 MEGA PIXELS | 4K | PHOTO

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*Price includes £50 cashback from Panasonic. 27.04.16 - 01.06.16.

Panasonic FZ330

24x | 4K | PHOTO

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Panasonic TZ80

30x | 4K | PHOTO

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only **£329.00***

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£4,999.00

Limited numbers available in our London or Burgess Hill stores, or online at www.parkcameras.com/ap

Leica 90-280mm f/2.8-4 APO-VARIO-ELMARIT-SL

Available to order
£4,650.00

With a fast autofocus, this is ideal for use with the Leica SL - see web

Leica M 240

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In stock at
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35mm f/2 Summicron-M	£1,799.00
35mm f/1.4 Summilux-M	£3,247.00
35mm f/2.4 Summarit	£1,255.00
50mm f/1.4 Summilux-M	£2,495.00
50mm f/2 Summicron-M	£1,394.97
50mm f/2.4 Summarit	£999.97
75mm f/2 Summicron-M	£2,159.97
75mm f/2.4 Summarit	£1,124.97
90mm f/2 Summicron-M	£2,499.00
90mm f/2.4 Summarit	£1,199.97

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York Road, Burgess Hill | Saturday 7th May 2016

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Learn more at www.parkcameras.com/wildlife-event-16

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Supreme 46F hard case	£149
VEO 265CB carbon fibre tripod	£249

Even more Vanguard

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Oslo 25 Padded Bag	£49
VEO 37 Shoulder Bag	£69
Supreme 40F Hard Case	£129
6 in 1 camera cleaning kit	£24

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Prices updated DAILY! See www.parkcameras.com/ap for details.

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Sigma 50-100mm f/1.8 DC HSM ART	Limited stock now available! £829.00	Available in Canon, Nikon or Sigma fits. See website for details.
Sigma dp Quattro	£125 cashback available to existing Sigma owners!	Offer available 18.03.16 - 20.06.16. See instore or online for details

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8mm f/3.5 Circ. Fish EX DG	£599.00	500mm f/4.5 APO EX DG	£3,599.00	70-300mm f/4.0-5.6 DG Macro	£99.00
15mm f/2.8 Diag F/eye EX DG	£499.00	8-16mm f/4.5-5.6 DC HSM	£499.00	70-300mm f/4.0-5.6 APO Macro	£149.00
19mm f/2.8 DN	£119.00	10-20mm f/3.5 EX DC HSM	£329.00	120-300mm f/2.8 DG OS HSM	£2,499.00
20mm f/1.4 DG HSM	£629.00	12-24mm f/4.5-5.6 II DG HSM	£529.00	150-500mm f/5.0-6.3 DG OS	£494.99
24mm f/1.4 DG HSM	£599.00	17-50mm f/2.8 DC OS HSM	£279.00	150-600mm f/5-6.3 DG C	£739.00
30mm f/1.4 DC HSM	£299.00	17-70mm f/2.8-4 DC OS	£319.00	150-600mm Cont. + 1.4x	£849.00
30mm f/2.8 DN	£119.00	18-35mm f/1.8 DC HSM	£549.00	150-600mm f/5-6.3 DG S	£1,199.00
35mm f/1.4 DG HSM	£599.00	18-200mm f/3.5-6.3 DC OS HSM	£249.00	150-600mm Sport + 1.4x	£1,299.00
50mm f/1.4 DG HSM (Art)	£579.00	18-250mm DC Macro OS HSM	£279.00	300-800mm f/5.6 EX DG HSM	£5,499.00
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85mm f/1.4 EX DG HSM	£619.00	24-35mm f/2 DG HSM Art	£699.00	1.4x Teleconverter TC1401	£229.00
105mm f/2.8 EX DG OS HSM	£329.00	24-70mm f/2.8 IF EX DG	£549.00	2.0x Teleconverter APO EX DG	£199.00
150mm f/2.8 OS Macro	£649.00	24-105mm f/4 DG OS HSM	£599.00	2.0x Teleconverter TC2001	£269.00
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TAMRON

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Tamron 70-200mm f/2.8 Di VC USD	In stock at only £475.00 See website for details.	Add a Hoya 77mm Pro 1-D UV filter for only £46.00
Tamron 150-600mm f/5-6.3 Di IV USD	In stock at only £739.00 See website for details.	FREE Kenko case & Plustek P60 scanner (whilst stock lasts)

SP 35mm f/1.8 Di VC USD	£499.00	SP 15-30mm f/2.8 Di VC USD	£799.00	28-300mm Di VC PZD	£499.00
SP 45mm f/1.8 Di VC USD	£499.00	16-300mm Di II VC PZD	£399.00	SP 70-200mm f/2.8 Di VC USD	£929.00
60mm f/2 macro	£299.00	SP 17-50mm f/2.8 XR Di II VC	£329.00	70-200mm f/2.8 Di LD (IF)	£475.00
SP 85mm f/1.8 Di VC USD	£749.00	SP AF 17-50mm f/2.8 Di II	£249.00	AF 70-300mm f/4-5.6 VC USD	£239.00
SP 90mm F/2.8 Di VC USD	£579.00	18-200mm f/3.5-6.3 Di II VC	£169.00	70-300mm f/4-5.6 Di LD Macro	£89.99
SP 90mm f/2.8 Di MACRO VC	£349.00	18-270mm f/3.5-6.3 Di-II	£269.00	SP 150-600mm f/5-6.3	£739.00
SP AF 90mm f/2.8 Di Macro	£259.97	SP 24-70mm f/2.8 Di VC USD	£679.00		
SP AF 10-24mm f/3.5-4.5 Di-II	£349.00	SP 28-75mm f/2.8 XR Di Macro	£319.00		

For filter options when bought with your Tamron lens, see our website

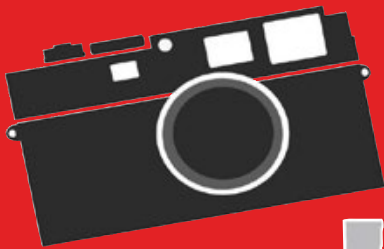
Protect your lens with a Hoya filter. Visit our website to see the range.
www.parkcameras.com/b/17/hoya

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HOYA

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EOS 30 Date Body Only.....	E+ £69	
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EOS 5 + VG10 Grip.....	As Seen / E+ £29 - £59	
EOS 5 Body Only.....	E+ £59	
EOS 50E + 500mm F8.....	E+ £29	
EOS 50E + BP50 Grip.....	As Seen / E+ £39 - £69	
EOS 50E Body Only.....	E+ £29 - £49	
EOS RT Body Only.....	Unused £149	
10-22mm F3.5-4.5 EFS.....	E++ £249	
11-24mm F4 L USM.....	E++ £2,249	
14mm F2.8 L USM.....	Exc £589	
14mm F2.8 L USM II.....	E+ / E++ £1,079 - £1,129	
16-35mm F2.8 L USM MkII.....	E++ £749	
17-40mm F4 L USM.....	E+ / Mint- £329	
17-55mm F2.8 EFS IS USM.....	E++ £379	
17-85mm F3.5-5.6 IS USM.....	As Seen £79	
17-85mm F4-5.6 IS USMAs Seen / E++ £89 - £129		
18-55mm F3.5-5.6 EFS IS.....	E++ £79	
18-55mm F3.5-5.6 IS STM.....	Mint- £89	
18-200mm F3.5-5.6 IS EFS.....	E+ £229	
22mm F2 STM.....	Mint- £89	
24mm F2.8 IS USM.....	Mint- £299	
24mm F3.5 L TSE.....	E+ £649	
24mm F3.5 L TSE MkII.....	Mint- £1,149	
24-70mm F2.8 L USM.....	E+ / E++ £589 - £689	
24-70mm F4 L IS USM.....	Mint- £489 - £579	
24-85mm F3.5-4.5 USM.....	E+ £99 - £128	
24-105mm F4 L IS USM.....	E++ £399 - £429	
28mm F1.8 USM.....	Mint- £279	
28-80mm F3.5-5.6 EFII.....	E++ £49	
28-80mm F3.5-5.6 USM.....	E+ £39	
28-80mm F3.5-5.6 USM III.....	E+ £39	
28-90mm F4-5.6 EF.....	E++ £39	
28-105mm F3.5-4.5 USM.....	E+ £89	
35mm F1.4 L USM.....	E++ £789	
35-350mm F3.5-5.6 L USM ...	Exc / E+ £499 - £529	
40mm F2.8 STM.....	Mint- £99	
45mm F2.8 TS-E.....	E++ £849	
50mm F1.0 L USM.....	Mint- £2,750	
50mm F1.2 L USM.....	E++ £779	
50mm F1.4 USM.....	E++ / Mint- £199	
50mm F1.8 EF II.....	E++ £59	
50mm F1.8 EF Mk1.....	E+ / E++ £99 - £129	
55-200mm F4.5-5.6 USM.....	E++ £59	
55-200mm F4.5-5.6 USM II.....	E++ £69	
70-200mm F2.8 L IS USM II ...	E++ £1,149 - £1,249	
70-200mm f4 L USM.....	E+ / E++ £299 - £339	
70-300mm f4-5.6 IS USM.....	E+ / E++ £199 - £239	
70-300mm F4.5-5.6 DO IS USM.....	E+ £299	
75-300mm F4-5.6 IS USM.....	E+ / E++ £189 - £199	
75-300mm F4-5.6 USM II.....	E+ £59	
75-300mm F4-5.6 USM III.....	E+ / E++ £69 - £99	
80-200mm F2.8 EF L.....	E+ £299	
80-200mm F4.5-5.6 EF III.....	E+ / E++ £39 - £49	
80-200mm F4.5-5.6 USM.....	E+ £49	
85mm F1.2 L USM.....	E+ £799	
85mm F1.2 L USM MkII.....	E++ £949	
85mm F1.8 USM.....	Mint- £179	
90mm f2.8 TSE Shift.....	E++ £789	
100mm F2.8 L Macro IS USM.....	E++ / Mint- £489	
100mm F2.8 USM Macro.....	E+ / E++ £239 - £279	
100-300mm F4.5-5.6 USM.....	E++ £79	
100-400mm F4.5-5.6 L IS USM.....	E+ / E++ £599 - £679	
300mm F2.8 L IS USM.....	Exc £1,789	
300mm F4 L IS USM.....	E+ / E++ £599 - £649	
300mm F4 L USM.....	E+ £449	
400mm F2.8 L IS USM.....	E+ £3,979	
400mm F2.8 L USM.....	E+ £1,789	
400mm f5.6 L USM.....	E++ / Mint- £659 - £729	
600mm F4 L USM.....	Exc £2,499	
Contax 35-70mm F3.4 MM.....	E++ £289	
Contax 35-135mm F3.3-4.5 MM.....	E++ £449	
Contax 100mm F2 MM.....	E++ £699	
Samyang 24mm F1.4 ED AS UMC.....	Mint- £359	
Sigma 10-20mm F4-5.6 DC HSM.....	E++ £219	
Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E+ / E++ £259 - £299	
Sigma 15-30mm F3.5-4.5 EX DG.....	E+ £179	
Sigma 28mm F1.8 AF.....	Unused £99	
Sigma 28-70mm F2.8 D EX.....	E+ £129	
Sigma 50mm F2.8 EX DG Macro.....	E++ £149	
Sigma 70mm F2.8 EX DG Macro.....	E++ £189	
Sigma 70-200mm F2.8 EXAPO HSM.....	E+ / E++ £219	
Sigma 70-210mm F2.8 Apo.....	E+ £99	
Sigma 70-300mm F4-5.6 Apo Macro.....	E++ £49	
Sigma 100-300mm F4 Apo EX HSM.....	E+ £249	
Sigma 105mm F2.8 EX Macro.....	E+ / E++ £149 - £159	
Sigma 120-300mm F2.8 EXDGOSHMS.....	E++ £1,599	
Sigma 150mm F2.8 EX DG Macro HSM.....	E++ £319 - £349	
Sigma 170-500mm F5-6.3 Apo.....	E+ £149	
Sigma 300mm F2.8 Apo.....	Unused £299	
Sigma 300mm F2.8 Apo DG HSM.....	E++ £1,299	
Sigma 300mm F2.8 APO EX DG HSM.....	E++ £1,549	
Sigma 300mm F4 Apo.....	E+ / E++ £149 - £179	
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Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,749	
Tamron 102mm F3.5 Di II Asph.....	E++ / Mint- £249 - £259	
Tamron 14mm F2.8 Asph (IF) AF SP.....	E++ £349	
Tamron 18-270mm F3.5-6.3 Di II VC.....	E+ £199	
Tamron 24-135mm F3.5-5.6 Asph.....	E++ £149	
Tamron 28-75mm F2.8 XR Di.....	E++ £189	
Tamron 28-300mm F3.5-6.3 XR Di VC.....	E++ £279	
Tamron 70-200mm F2.8 SP LD.....	E+ £299	
Tamron 90mm F2.8 SP AF Macro.....	E+ / E++ £159 - £219	
Tamron 90mm F2.8 SP Di Macro.....	E++ £199	
Tokina 10-17mm F3.5-4.5 DX Fisheye Ex Demo.....	£469	
Tokina 12-24mm F4 ATX PRO SD.....	E++ £219	
Tokina 16-50mm F2.8 ATX Pro DX.....	E++ £199	
Tokina 17mm F3.5 RMC.....	E++ £139	
Tokina 28-80mm F2.8 ATX Pro.....	E++ £189	
Tokina 35mm F2.8 Macro DX ATX.....	E++ £249	
Tokina 50-135mm F2.8 DX ATX.....	E++ £299	
Tokina 300mm F2.8 ATX SD.....	E+ £599	
Walimex 14mm F2.8 Pro.....	Mint- £229	
Zeiss 21mm F2.8 ZE.....	E++ / Mint- £699 - £749	
Zeiss 28mm F2 ZE.....	Exc / E+ £399 - £479	
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1.4x EF II Extender.....	E++ £139	
2x EF Extender.....	As Seen / E++ £79 - £129	
2x EF II Extender.....	Mint- £179	
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270EX Speedlite.....	E++ £49	
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Metz 50AF1 Digital.....	E++ £99	
Nissin Di622 Speedlite.....	E+ £49 - £59	
Sigma EF-610 DG ST Flash.....	E++ £49	
Sigma EF500 DG ST Flash.....	E+ / E++ £19 - £39	
Sigma EF500 ST Flash.....	E+ £39	
Sigma EM-140 DG Macroflash.....	E++ £199	
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G2 Millennium Kit.....	E++ £1,450 - £1,499	
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G1 Body + GD1 Back.....	E+ £169	
G1 Body only.....	E+ £149 - £179	
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90mm F2.8 G.....	E+ / E++ £129 - £229	
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GC21 CASE (G2).....	E+ £69	
Goldpfeil Leather Holdall.....	Mint- £149	
TLA140 Flash.....	As Seen / Mint- £20 - £49	
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Fuji Finepix X20.....	E++ £199	
Fuji X-E1 Black Body Only.....	E++ £179	
Fuji X-E2 Silver Body Only.....	E++ £299	
Fuji X-M1 Silver Body Only.....	Mint- £149	
Fuji X-Pro1 Body Only.....	E++ £299	
Fuji X-T10 Black Body Only.....	Mint- £399	
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Olympus E-M5 Mark II Body Only.....	E++ / Mint- £619 - £649	
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Panasonic GH-3 Body + Grip.....	E++ £379	
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Zeiss 32mm F1.8 Touit X.....	Mint- £389	
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Olympus 8mm F3.5 FishEye Zuiko D.....	Mint- £349	
Sigma 10-20mm F4-5.6 EX DC HSM.....	E+ / E++ £159 - £179	
Olympus 11-22mm F2.8-3.5 Zuiko.....	E+ / Mint- £219 - £269	
Olympus 12-60mm F2.8-4 ED SWD.....	E+ / E++ £279 - £349	
Panasonic 14-150mm F3.5-5.6 Asph.....	E++ £549	
Olympus 14-35mm F2 SWD.....	E++ £949	
Panasonic 14-50mm F2.8-3.5 OIS Asph.....	E++ £149	
Olympus 14-54mm F2.8-3.5 Zuiko.....	E+ / E++ £129 - £189	
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Panasonic 25mm F1.4 Summilux D.....	E++ £299	
Olympus 35mm F3.5 Macro Zuiko.....	E++ £79 - £129	
Olympus 40-150mm F4-5.6 ED Zuiko.....	E+ / E++ £39 - £49	
Olympus 50-200mm F2.8-3.5 SWD.....	E++ £449	
Olympus 50-200mm F2.8-3.5 Zuiko.....	E+ / E++ £249 - £369	
Olympus 50mm F2 ED Macro Zuiko.....	E++ £249	
Sigma 70-200mm F2.8 Apo.....	Mint- £349	
Olympus 70-300mm F4-5.6 ED Zuiko.....	Mint- £199	
Micro 4/3rds Lenses		
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Olympus 12-50mm F3.5-6.3 M Zuiko.....	E+ / E++ £139 - £149	
Panasonic 12.5mm F12 G 3d.....	E++ / Mint- £79	
Olympus 12mm F2 ED.....	E+ / Mint- £379 - £449	
Panasonic 14-140mm F4-5.8 OIS HD.....	E++ £199	
Olympus 14-150mm F4-5.6 M.Zuiko ED II.....	Mint- £329	
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	E++ / Mint- £79	
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint- £129	
Panasonic 14-45mm F3.5-5.6 ASPH G Vario.....	Exc / E++ £89 - £129	
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Tamron 90mm F2.8 SP Di Macro..... E++ £159
Tamron 200-400mm F5.6 LD..... E+ £189
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3500Xi Flash..... E+ / E++ £29
3600HSD Flashgun..... E++ £79
5200i Flash..... E+ / E++ £39 - £99
5400HS Flash..... E++ £49
5600 HSD Flash..... E++ £99 - £119
Metz 34AF3 M..... Unused £29
Metz 40AF-4M Flash..... Unused £39
AW90 Winder (9000)..... E++ £29
CG1000 Grip Set..... E+ £65
IR1 Infra Red Set..... E+ £59
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F100 Body Only..... E++ £149
F80 Chrome Body Only..... E+ £39
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F801S Body + MF21 Back..... E+ £59
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24mm F2.8 AFN..... E++ £149
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24-120mm F3.5-5.6 ED AFD..... E++ £129
24-120mm F4 AFS G ED VR..... E++ / Mint- £499
28mm F1.8 G AFS..... Mint- £369
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35mm F1.8 G AFS DX..... E++ £99 - £109
35mm F2 AFD..... E++ / Mint- £169 - £189
35-70mm F2.8 AFD..... E+ £159
40mm F2.8 G AFS DX Micro..... E++ £119
45mm F2.8 D PC-E ED Macro..... E++ £1,089
50mm F1.4 G AFS..... E++ £189
50mm f1.8 AFD..... E+ / E++ £65 - £79
50mm F1.8 G AFS..... E++ £119
50mm F1.8 G AFS (Retro)..... Mint- £159
55-200mm F3.5-5.6 AFS DX G..... Unused £75
55-200mm F3.5-5.6 AFS VR DX G..... Mint- £109
55-200mm F4-5.6 AFS
DX G VR..... E+ / Mint- £99 - £109

60mm F2.8 AFD Micro..... E+ / E++ £199 - £229
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AFD Micro..... E+ / E++ £849 - £949
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70-300mm F4-5.6 ED AFD..... E+ / E++ £119 - £129
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80-400mm F4.5-5.6 AFD VR..... E+ / E++ £449
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ED VR..... E+ / E++ £1,149 - £1,329
85mm F1.4 AFD..... E++ £549
85mm F1.8 AFD..... E++ £229
85mm F2.8 D PC Micro..... E++ £849
105mm F2 AF DC..... E++ £529
105mm F2.8 AF Micro..... E++ £249
105mm F2.8 AFD Micro..... E++ / Mint- £349
105mm F2.8 AFS G VR Micro..... E++ £449
135mm F2 D AF DC..... Mint- £799
180mm F2.8 ED AF..... E++ £349
200mm F2 G AFS VR..... E++ £2,199
200-400mm F4 G VR AFS
IFED..... E+ / E++ £1,999 - £2,499
300mm F2.8 GAFS ED VR E+ / E++ £2,389 - £2,749
300mm F2.8 G AFS ED VR II..... Mint- £3,189
300mm F2.8 IF ED AFS..... E++ £1,849
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300mm F2.8 IFED AFS II..... E+ £1,999
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400mm F2.8 AFS II..... E++ £3,499
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AS UMC..... Mint- £529
Samyang 35mm F1.4 AE AS UMC..... E+ £279
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Sigma 17-70mm F2.8-4 DC OS HSM..... Mint- £219
Sigma 18-50mm F2.8 EX DC Macro..... E++ £129
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DC OS..... E+ / E++ £159 - £179
Sigma 50mm F2.8 EX DG MACRO..... E++ £149
Sigma 50-150mm F2.8 Apo HSM II..... E+ £349
Sigma 120-300mm F2.8 EX DG OS
HSM S..... E++ £1,599
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Sigma 150-500mm F5.6APO DG OS HSM E+ £419
Sigma 150-600mm F5.6-6.3 DG OS HSM Sport..... Mint- £989
Sigma 180mm F3.5 EX Macro APO..... E++ £349
Sigma 400mm F5.6 Apo..... E++ £159
Sigma 500mm F4.5 Apo EX DG HSM E++ £2,399
Tamron 17-50mm F2.8 XR Di II..... E+ £159
Tamron 18-200mm F3.5-5.6 XR Di II..... E++ £99
Tamron 18-270mm F3.5-6.3 Di II VC PZD E+ £149
Tamron 24-70mm F2.8 Di VC USD Mint- / Mint £569
Tamron 90mm F2.8 Di VC USD Macro..... Mint £279
Tamron 90mm F2.8
SP Di Macro..... Exc / Mint- £189 - £219
Tamron 200-400mm F5.6 AF LD..... E++ £169 - £199
Tokina 11-16mm F2.8 ATX Pro DX..... E++ £279
Tokina 20-35mm F2.8 ATX Pro..... E++ £269
Tokina 35mm F2.8 Macro DX ATX..... E++ £229
Tokina 50-135mm F2.8 DX ATX Pro..... E++ £329
Tokina 80-400mm F4.5-5.6 ATX..... E++ £199
Tokina 400mm F5.6 ATX SD..... E+ / E++ £179
Voigtlander 20mm F3.5 SLII..... Mint- £279
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Zeiss 21mm F2.8 ZF..... E++ £749
Zeiss 25mm F2.8 ZF..... E++ / Mint- £425 - £449
Zeiss 25mm F2.8 ZF.2..... E++ £499 - £549
Zeiss 35mm F2 ZF.2..... Mint- £599
Zeiss 50mm F1.4 Milvus ZF.2..... Mint- £749
Zeiss 50mm F1.4 ZF.2..... E++ £399
Zeiss 85mm F1.4 ZF..... Mint- £689
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Sigma EF500 Super Flash..... E+ / E++ £29 - £35
Sigma EF530 ST DG TTL Flash..... E++ £79
Sigma EM-140 DG Macroflash..... Mint £189

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SB22S Speedlight..... E+ £35
SB25 Speedlight..... E++ £49
SB26 Speedlight..... Exc £35
SB27 Speedlight..... E+ £49
SB400 Speedlight..... Mint- £69
SB500 Speedlight..... Mint- £149
SB50DX Speedlight..... E+ / E++ £35 - £49
SB600 Speedlight..... E+ / E++ £119 - £129
SB700 Speedlight..... E++ £159
SB800 Speedlight..... E+ / E++ £119 - £139
SB80DX Speedlight..... E+ £79
SB900 Speedlight..... E+ / Mint- £179 - £219
SD8 Battery Pack..... E++ £35
SD8A Battery Pack..... Mint- £39
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OM10 Chrome Body Only..... E+ £29
28mm F3.5 Zuiko..... E+ £39
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50mm F3.5 Macro Zuiko..... As Seen £79
50-250mm F5 Zuiko..... E++ / Unused £299 - £349
65-200mm F4 Zuiko..... As Seen / E+ £45 - £149
75-150mm F4 Zuiko..... E+ / E++ £29 - £49
80mm F4 Macro Zuiko..... E+ £175
85-250mm F5 Zuiko..... E+ £99 - £129
135mm F3.5 Zuiko..... E+ £19
135mm F4.5 Macro Zuiko..... E+ £99
180mm F2 Zuiko..... E+ £2,500
180mm F2.8 Zuiko..... E+ £199 - £289
300mm F4.5 Zuiko..... E+ £119
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T10 Ringflash..... E+ £75
T10 Ringlash + Power Control 1..... E+ £119
T20 Flash..... E+ / E++ £9 - £25
T28 Flash Head..... As Seen £49
T32 Flash..... E+ £15 - £29
T45 Hammerhead Flash..... E++ £175

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AL Limited..... E++ / Mint- £269 - £299
16-45mm F4 DA ED AL..... E++ £179
16-50mm F2.8 A* DA SDM E++ / Mint- £429 - £549
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18-35mm F4-5.6 FA J..... E+ / E++ £79 - £99
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18-270mm F3.5-6.3 ED DA SDM..... E+ £179
21mm F3.2 DA AL LE..... E++ £199 - £279
21mm F3.2 DA AL LTD..... Mint- £279
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50mm F2.8 SMC D FA Macro..... E++ £229
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50-200mm F4-5.6 SMC ED DA L..... E++ £49
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Samsung 18-55mm F3.5-5.6 AL..... E+ £39
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Sigma 28-80mm F3.5-5.6 Asph..... E+ £29
Sigma 55-200mm F4.5-5.6 DC..... E+ £49
Sigma 105mm F2.8 D Macro..... E+ £199
AF200FG Flash..... E++ / Mint- £49
AF400FTZ Flash..... E+ / E++ £49 - £89
AF400FTZ Flash + Accs..... E++ £59
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PGi72 Pixma Pro 10 Originals: Set of 10 £94.99 Colours 14ml each £9.99		No.18 Daisy Inks Originals: No.18 Set of 4 £22.99 No.18 Black 5.2ml £7.99 No.18 Colours 3.3ml each £5.99 No.18XL Set of 4 £42.99 No.18XL Black 11.5ml £14.99 No.18XL Colours 6.6ml each £11.99 Compatibles: No.18 Set of 4 £14.99 No.18 Black 12ml £3.99 No.18 Colours 12ml each £3.99	
CLi42 Pixma Pro 100 Originals: Set of 8 £74.99 Colours 13ml each £9.99 Compatibles: Set of 8 £27.99 Colours 14ml each £3.99		No.24 Elephant Inks Originals: No.24 Set of 6 £41.99 No.24 Colours 4.6ml each £7.99 No.24XL Set of 6 £64.99 No.24XL Colours 8.7ml each £11.99 Compatibles: No.24 Set of 6 £22.99 No.24 Black 7ml £3.99 No.24 Colours 7ml each £3.99	
CLi8 Pixma Pro 9000 Originals: Set of 8 £74.99 Colours 14ml each £9.99 Compatibles: Set of 8 £27.99 Colours 14ml each £3.99		No.26 Polar Bear Inks Originals: No.26 Set of 4 £29.99 No.26 Black 6.2ml £8.99 No.26 Colours 4.5ml each £7.99 No.26XL Set of 4 £49.99 No.26XL Black 12.1ml £14.99 No.26XL Colours 9.7ml each £13.99 Compatibles: No.26 Set of 4 £14.99 No.26 Black 10ml £3.99 No.26 Colours 7ml each £3.99	
PGi9 Pixma Pro 9500 Originals: Set of 10 £84.99 Colours 14ml each £8.99 Compatibles: Set of 10 £44.99 Colours 14ml each £4.99		T0481-T0486 Seahorse Inks Originals: Set of 6 £69.99 Colours 13ml each £16.99 Compatibles: Set of 6 £19.99 Colours 13ml each £3.99	
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Available in Burgundy or Blue.



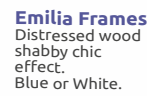
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Over a dozen designs in stock.



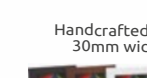
Grafton Albums
Available in Burgundy or Blue.



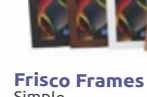
Baby Albums
Multiple different designs available.



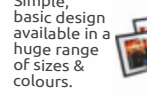
Emilia Frames
Distressed wood shabby chic effect. Blue or White.



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Emilia 10x8 two colours **£7.99**
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T0711-T0714 Cheetah Inks Originals: Set of 4 £32.99 Black 7.4ml £8.99 Colours 5.5ml each £8.99 Compatibles: Set of 4 £14.99 Black 7.4ml £4.99 Colours 5.5ml each £3.99	Originals: No.38 Colours 27ml each £26.99 No.62XL Black 12ml £21.99 No.62XL Colour 11.5ml £23.99 No.300 Black 4ml £10.99 No.300 Colour 4ml £12.99 No.301 Black 3ml £9.99 No.301 Colour 3ml £11.99 No.301XL Black 8ml £18.99 No.301XL Colour 6ml £18.99 No.350 Black 4.5ml £11.99 No.351 Colour 3.5ml £14.99 No.363 Black 6ml £13.99 No.363 C/M/Y/PC/PM each £9.99 No.363 SET OF 6 £39.99 No.364 Black 6ml £7.99 No.364 PB/C/M/Y 3ml each £6.99 No.364 SET OF 4 £21.99 No.364XL Black 14ml £13.99 No.364XL PB/C/M/Y 6ml each £12.99 No.364XL SET OF 4 £49.99 No.920XL SET OF 4 £46.99 No.932XL SET OF 4 £43.99 No.950XL SET OF 4 £69.99
T0791-T0796 Owl Inks Originals: Set of 6 £72.99 Colours 11.1ml each £12.99 Compatibles: Set of 6 £19.99 Colours 11.1ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T0801-T0806 Hummingbird Inks Originals: Set of 6 £49.99 Colours 7.4ml each £8.99 Compatibles: Set of 6 £19.99 Colours 7.4ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T0871-T0879 Flamingo Inks Originals: Set of 8 £66.99 Colours 11.4ml each £9.99 Compatibles: Set of 8 £27.99 Colours 11.4ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T0961-T0969 Husky Inks Originals: Set of 8 £69.99 Colours 11.4ml each £8.99 Compatibles: Set of 8 £27.99 Colours 11.4ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T1571-T1579 Turtle Inks Originals: Set of 8 £149.99 Colours 25.9ml each £18.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T7601-T7609 Killer Whale Originals: Set of 9 £169.99 Colours 25.9ml each £18.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99

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Photo Satin 200gsm:			
6x4 100 sheets	+£100 FREE	£9.99	
A4 100 sheets	+£100 FREE	£19.99	
Photo Glossy 200gsm:			
6x4 100 sheets	+£100 FREE	£9.99	
A4 20 sheets		£6.99	
Premium Pearl 270gsm:			
6x4 50 sheets	+£50 FREE	£6.99	
A4 20 sheets	+£20 FREE	£8.99	
Premium Gloss 270gsm:			
A4 25 sheets	OFFER	£8.99	
A3 25 sheets	OFFER	£15.99	
A3+ 25 sheets	OFFER	£19.99	
Smooth Pearl 310gsm:			
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7x5 100 sheets		£17.99	
A4 25 sheets		£12.99	
A4 100 sheets		£39.99	
A4 250 sheets		£84.99	
A3 25 sheets		£25.99	
A3+ 25 sheets		£35.99	
17" Roll 30 metres		£69.99	
24" Roll 30 metres		£96.99	
Smooth Gloss 310gsm:			
6x4 100 sheets		£14.99	
7x5 100 sheets		£17.99	
A4 25 sheets		£12.99	
A4 100 sheets		£39.99	
A3 25 sheets		£25.99	
A3+ 25 sheets		£35.99	
Premium Matt Duo 200 gsm:			
A4 50 sheets		£12.99	
A3+ 50 sheets		£34.99	
Heavy Duo Matt 310gsm:			
A4 50 sheets		£17.99	
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Gold Mono Silk 270gsm:			
A4 25 sheets		£16.99	
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Fotospeed			
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A3 50 sheets		£34.99	
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A3 25 sheets		£35.99	
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Panoramic 25 sheets		£26.99	
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Matt Ultra 240gsm:			
A4 50 sheets		£12.99	
A3 50 sheets		£26.99	
A3+ 50 sheets		£35.99	
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Baryta A4 20 sheets		£21.99	
Bartya A3 20 sheets		£42.99	
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Smooth Cotton A4 25 sh		£24.99	
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Canon			
PP-201 Plus Glossy II 275gsm:			
6x4 50 sheets		£9.99	
7x5 20 sheets		£11.99	
A4 20 sheets		£11.99	
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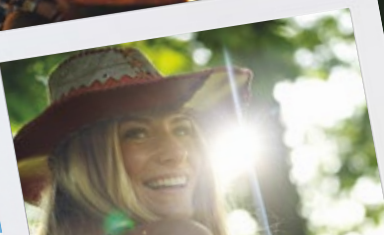
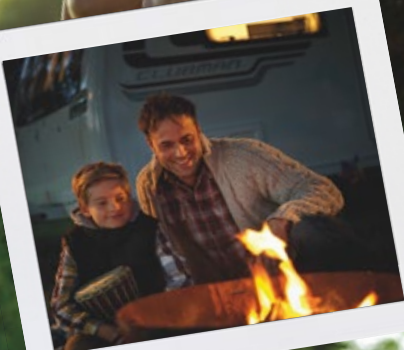
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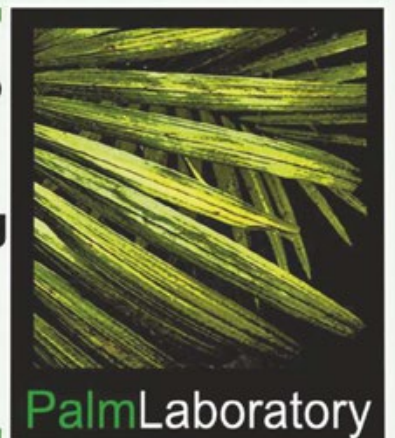
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Final Analysis

Roger Hicks considers...

South Vietnam, 1966, by Marilyn Silverstone

Those who fought in Vietnam remember different things from those who did not. Many remember the conflict second-hand: from TV or print, from knowing people who were there, from having demonstrated against it. There are also those who find it ancient history.

What we remember and what we know will affect both how we view this photograph and what can be said about it. It feels wrong to take an image that explicitly or implicitly shows suffering and death, and to analyse it in terms that might be used for judging a camera-club competition entry. However, an image cannot be above comment. Much of what we think we know comes from the photographs of others, so it is worth trying to see how and why some affect us more than others.

The gun in this image, looking over a village in southern Vietnam from an American military helicopter, dominates everything, both compositionally and historically. It is something few of us will have handled or seen, but because of the way in which the picture is composed, we feel we can almost reach out and fire it. The 'machine' in 'machine gun' is emphasised by the way it is so elegantly designed for ease of use – a lethal extension of what it means to be human.

It seems to be a 7.62mm M60 in a slightly atypical configuration for early helicopter use. An odd detail that cropped up in my research was that M60s cost \$6,000 each, although no date was given for this price: gun nut websites are not always very rigorous. If true, it's an interesting illustration of the financial cost of war, even before you consider the human cost.

That's where the other half of both the composition and the history comes in: the background. Aerial views of towns and villages often have more similarities than differences: surprisingly crowded, a strange mixture of irregular and geometrical, petering out as they give way to farms. You can bomb them, you can machine gun them, you can set fire to them, but a few decades later they will look pretty similar again. This picture would not have one-tenth of the impact if it had a background of jungle or fields.



© MARILYN SILVERSTONE/MAGNUM PHOTOS

Now comes a thought experiment. Forget Vietnam. Who else might be flying that helicopter, operating that gun, living in those villages? Think of terrorists, of armed uprisings, of invaders and irredentists. Few

people want to die. Fewer still want to be gunned down by a machine gun. Are you in front of the gun, or behind it? Asking yourself such questions will not always save lives, but it may help.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Anna Atkins**

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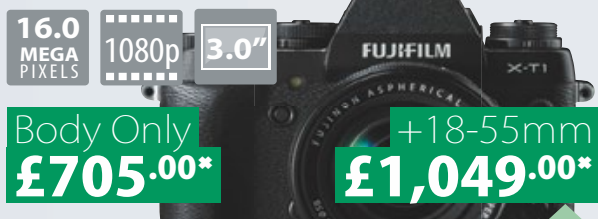
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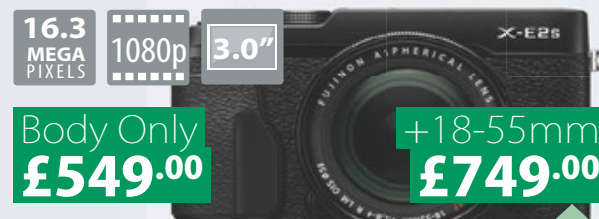
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